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CATALOGUE
OF
THE RENOWNED COLLECTION OF
ANCIENT AND MODERN PICTURES
AND
WATER-COLOUR DRAWINGS,
OF
THAT WELL-KNOWN PATRON OF ART,
JOSEPH GILLOTT, ESQ.,
DECEASED,

Removed from his late Residence at Birmingham:

WITH THE SALE PRICES AND NAMES OF THE PURCHASERS.

Sold by Auction, by
MESSRS. CHRISTIE, MANSON & WOODS,
AT THEIR GREAT ROOMS,
8, KING STREET, ST. JAMES'S SQUARE,

IN THREE PORTIONS:

1st, FRIDAY, APRIL 19th, and following day.

2nd, FRIDAY, APRIL 26th, and following day.

3rd, FRIDAY, MAY 3rd, and following day.

PRICE FIVE SHILLINGS.



THE noble Collection of Pictures brought together by the late Mr. JOSEPH GILLOTT has enjoyed so world-wide a fame, and has been so long regarded by connoisseurs—and justly so—as a complete epitome of the English School, that very little comment is necessary in bringing it before the public.

Being the growth of many years, its formation has been the result of no hasty or indiscriminate purchase. Nearly half a century has elapsed since Mr. Gillott, then a young man, first laid the foundation of it, and during the whole of that period the work—with him a very labour of love—has been steadily continued upon principles of thoughtful and judicious selection, which excluded all but first-rate productions.

Enjoying the friendship of many of those whose names are most honoured in the roll of English art—among others, of Turner and Etty (in the works of both of whom the Gallery is especially rich)—of Linnell and Müller, of William Hunt and David Cox—and himself gifted with a refined and critical taste, and with a true artistic instinct which appears never to have been at fault, Mr. Gillott was in possession of advantages rarely falling to the lot of collectors. Of these, his ample means enabled him fully to avail himself, and the result has been a collection, both in oil and water-colour, altogether unrivalled among private galleries as embracing all the highest characteristics of the English School. Of landscapes the collection boasts many among the greatest ever executed by human hand, while there is scarcely a name of note in the history of British art, to whatever branch devoted, of whom one or more first-rate and characteristic examples will not be found.



CATALOGUE.

First Day's Sale.

On FRIDAY, APRIL 19, 1872.

SKETCHES BY T. DANBY. <i>Painted for Mr. Gillott.</i>			PURCHASER.	
£.	s.	d.	LOT	
31	10	0	1 A SEAPIECE, with fishing boat 11 in. by 17 in.	Permain.
27	6	0	2 A SHIPWRECK 11 in. by 17 in.	G. Earl.
21	0	0	3 A VIEW IN WALES, with cattle and sheep 11 in. by 17 in.	Permain.
22	1	0	4 A ROCKY LANDSCAPE, with peasants and sheep 11 in. by 17 in.	J. Lloyd.
30	9	0	5 THE LAKE OF GENEVA 11 in. by 17 in.	G. Earl.
15	15	0	6 A WOODY LANDSCAPE 11 in. by 17 in.	Permain.
25	4	0	7 A WELSH FUNERAL 11 in. by 17 in.	Permain.
19	19	0	8 A SEAPIECE, with fishing boat 10 in. by 15 in.	E. F. White.
24	13	6	9 SUNSET AFTER A STORM 9 in. by 15 in.	Pilgeram & Lefèvre.
TONISSE.				
5	5	0	10 A SEAPIECE, with a vessel in a storm 21½ in. by 29 in.	G. Earl.
STIDEBEK.				
21	0	0	11 INTERIOR, with a servant carrying a fish, and dessert on a table, a party of figures in an inner room 21½ in. by 16½ in.	Holloway.

			J. P. PETTITT.	PURCHASER.
£.	s.	d.	LOT.	
64	1	0	29 PANDY MILL, NORTH WALES 5 ft. by 3 ft. 11 in. <i>Painted for Mr. Gillott</i>	<i>R. W. Thrupp.</i>
			E. HAYES, R.H.A, 1870.	
64	1	0	30 VESSELS BECALMED OFF RYDE 16 in. by 24 in. <i>Painted for Mr. Gillott</i>	<i>J. Lloyd.</i>
			T. WEBSTER, R.A.	
57	15	0	31 THE BREAKFAST: a girl with two dogs 7½ in. by 6½ in.	<i>Permain.</i>
			H. KOEKKOEK.	
32	11	0	32 A CALM, with boats and figures 9 in. by 12 in.	<i>J. Lloyd.</i>
			W. H. KNIGHT.	
35	14	0	33 "A BIT FROM FOLKESTONE" 8 in. by 10 in.	<i>J. Rhodes.</i>
			E. HAYES, R.H.A., 1870.	
39	18	0	34 OYSTER BOATS BECALMED OFF THE MUMBLES, SWANSEA 16 in. by 24 in. <i>Painted for Mr. Gillott</i>	<i>J. Lloyd.</i>
			JAMES POOLE.	
45	3	0	35 LAGO MAGGIORE 24 in. by 36 in. <i>From the artist</i>	<i>Grindlay.</i>
			J. P. PETTITT.	
7	7	0	36 SODOM AND GOMORRAH: Genesis, chap. xix., v. 24-25 24 in. by 36 in.	<i>Heggie.</i>

			F. DANBY, A.R.A.	PURCHASER.	
£.	s.	d.	LOT.		
53	11	0	37 A LANDSCAPE, with Tobit and the Fish : evening 10½ in. by 12 in.	D. Price.	
			E. FRÈRE, 1865.		
185	17	0	38 "HIDE AND SEEK" 12 in. by 16 in.	M. D. Conway.	
			W. P. FRITH, R.A.		
126	0	0	39 THE MERRY WIVES OF WINDSOR 8½ in. by 7½ in.	J. Rhodes.	
			JAMES POOLE.		
64	1	0	40 ISLE OF SKYE 24 in. by 36 in. <i>From the artist</i>	T. D. Galpin.	
			E. HAYES, R.H.A., 1870.		
63	0	0	41 STIFF BREEZE OFF TANTALLON, FIRTH OF FORTH 16 in. by 24 in. <i>Painted for Mr. Gillott</i>	Grindlay.	
			F. GOODALL, R.A.		
215	5	0	42 THE RECRUIT 6½ in. by 10 in.	J. Lloyd.	
			JAMES HOLLAND.		
246	15	0	43 SANTA CRUZ COIMBRA 17½ in. by 23 in. <i>From the Collection of E. Bullock, Esq.</i>	J. & W. Vokins.	
			G. LANCE, 1859.		
107	2	0	44 A GROUP OF FRUIT AND GOLD PLATE ON A TABLE 1 ft. 3 in. by 1 ft. 9 in.	E. F. White.	
			C. J. LEWIS.		
68	5	0	45 ON THE THAMES, with a punt ; and a lady reclining, reading 2 ft. 9 in. by 2 ft.	Permain.	

		T. WEBSTER, R.A.	
£. s. d.	LOT.		PURCHASER.
126 0 0	46 THE PEER-SHOW	<i>6½ in. by 10 in.</i>	<i>T. Agnew & Sons.</i>
		JAMES POOLE.	
53 11 0	47 MORVEN HILLS, near Oban		<i>Grindlay.</i>
		<i>28 in. by 48 in.</i>	
		<i>From the artist</i>	
		E. HAYES, R.H.A., 1870.	
69 6 0	48 DUTCH VESSELS BECALMED : SCHELDT		<i>Grindlay.</i>
		<i>16 in. by 24 in.</i>	
		<i>Painted for Mr. Gillott</i>	
		F. DANBY, A.R.A.	
71 8 0	49 AN ILLUSTRATION: TELEMACHUS		<i>Permain.</i>
		<i>30 in. by 43 in.</i>	
		<i>Exhibited</i>	
		D. MACLISE, R.A.	
80 17 0	50 PROSPERO AND MIRANDA		<i>G. Earl.</i>
		<i>25 in. by 20 in.</i>	
		<i>From the artist's sale</i>	
		ERSKINE NICOL, A.R.A., 1851.	
210 0 0	51 INTERIOR OF AN IRISH CABIN, with peasants at breakfast		<i>J. N. Mappin.</i>
		<i>15 in. by 21 in.</i>	
		J. W. OAKES.	
159 12 0	52 ROSELL MILL		<i>T. Agnew & Sons.</i>
		<i>3 ft. by 4 ft. 3 in.</i>	
		T. WEBSTER, R.A.	
126 0 0	53 "GOING TO SCHOOL"		<i>J. Rhodes.</i>
		<i>6½ in. by 10½ in.</i>	
		J. B. PYNE.	
32 11 0	54 A ROCKY SCENE, with a peasant woman and animals		<i>Herring.</i>
		<i>1 ft. 7 in. by 1 ft. 2½ in.</i>	

			G. B. O'NEILL, 1857.	PURCHASER.
£. s. d.	LOT.			
75 12 0	55 THE LAUNCH			Holmes.
	9 $\frac{1}{4}$ in. by 6 $\frac{3}{4}$ in.			
			JOHN PHILLIP, R.A., 1864.	
913 10 0	56 "COSAS DE ESPANA"			A. J. Wiggram.
	17 in. by 13 in.			
			D. MACLISE, R.A., 1853.	
168 0 0	57 CLAUDE STUDYING			T. Agnew & Sons.
	1 ft. 2 in. by 1 ft. 6 in.			
	<i>From the Collection of John Davies, Esq.</i>			
			JOHN PHILLIP, R.A., 1857.	
735 0 0	58 "EL ACQUA BENDITA"			T. Agnew & Sons.
	24 in. by 17 $\frac{1}{2}$ in.			
			F. W. TOPHAM.	
77 14 0	59 IRISH PEASANTS AT A ROADSIDE SHRINE			Herring.
	15 $\frac{1}{2}$ in. by 18 $\frac{1}{2}$ in.			
			H. SCHLESSINGER.	
82 19 0	60 THE VIVANDIÈRE—oval			G. Earl.
	29 in. by 23 in.			
			P. VAN SCHENDEL.	
73 10 0	61 A GROUP OF FOUR FIGURES: lamplight			J. Rhodes.
	14 $\frac{1}{4}$ in. by 12 $\frac{1}{3}$ in.			
			E. M. WARD, R.A.	
43 1 0	62 THE DUC DE GUISE COMPELLING HIS WIFE TO WRITE A LETTER TO ENTRAP HER FORMER LOVER			W. Cox.
	10 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.			
			T. WEBSTER, R.A.	
315 0 0	63 A PARTY OF VILLAGERS LOOKING AT "PUNCH"			T. Agnew & Sons.
	8 in. by 15 in.			

			T. FAED, R.A., 1850.	PURCHASER.
£. s. d.	LOT.		64 SIR WALTER SCOTT SURROUNDED BY HIS FRIENDS: Sir D. Wilkie, Sir W. Allan, T. Campbell, Tom Moore, Sir A. Ferguson, Wordsworth, Professor Wilson, Lord Byron, Sir A. Constable, Rev. G. Crabbe, H. Mackenzie, and Hogg <i>1 ft. 9 in. by 2 ft. 5 in.</i> <i>Engraved</i>	J. Rhodes,
955 10 0				
735 0 0	65 A CASTANETTE PLAYER OF SEVILLE <i>25 in. by 18 in.</i>			T. Agnew & Sons.
441 0 0	66 "HIDE AND SEEK" <i>24½ in. by 20½ in.</i>			Grundy & Smith.
267 15 0	67 WINDING THE SKEIN <i>12 in. by 15 in.</i>			T. Agnew & Sons.
336 0 0	68 THE SEASONS: a set of four subjects, with figures <i>Each 5½ in. by 7 in.</i>			T. Agnew & Sons.
320 5 0	69 SEA URCHINS <i>7½ in. by 11 in.</i>			A. C. Guthrie.
215 5 0	70 THE SAILOR'S HOLIDAY— <i>the company</i> <i>5½ in. by 11½ in.</i>			J. Lloyd.
1890 0 0	71 SCENE IN THE PYRENEES <i>2 ft. 3 in. by 3 ft. 4 in.</i> <i>Exhibited at the Royal Academy</i>			T. Agnew & Sons.

		ERSKINE NICOL, A.R.A., 1867.	
£. s. d.	LOT.		PURCHASER.
588 0 0	72 THE FLY FISHER	1 ft. 8 in. by 2 ft. 2 in. <i>Exhibited</i>	<i>T. Agnew & Sons.</i>
		C. STANFIELD, R.A., 1854.	
829 10 0	73 THE MOUTH OF THE THAMES, with shipping and boats : figures on a jetty on the left	14 in. by 24 in.	<i>W. H. P. Gore-Langton.</i> <i>M.P.</i>
		J. LINNELL, SEN.	
1711 10 0	74 BARLEY HARVEST: EVENING	3 ft. by 3 ft. 8 in. <i>Exhibited at the Royal Academy, 1852</i>	<i>W. Cox.</i>
		J. C. HORSLEY, R.A.	
1711 10 0	75 "CHECKMATE—NEXT MOVE:" Haddon Hall in the olden time	2 ft. 9 in. by 3 ft. 11 in. <i>Exhibited at the Royal Academy, 1862</i>	<i>W. Cox.</i>
		SIR EDWIN LANDSEER, R.A.	
166 19 0	76 A SCOTCH DEERHOUND	15½ in. by 18½ in.	<i>T. Agnew & Sons.</i>
		J. LINNELL, SEN.	
630 0 0	77 REDSTONE WOOD	18½ in. by 24 in.	<i>T. Agnew & Sons.</i>
		D. MACLISE, R.A.	
393 15 0	78 THE LAST SLEEP OF DUNCAN	"The doors are open; And the surfeited grooms do mock their charge with snores: I have drugged their possets, That death and nature do contend about them, Whether then they live or die. * * * * * Hark!—I laid their daggers ready, He could not miss them. <i>Had he not resembled</i> <i>My father as he slept, I had done 't.</i> "— <i>Macbeth</i> , act ii. scene 2.	<i>J. Rhodes.</i>
		3 ft. 9 in. by 5 ft. <i>Bought at the artist's sale. Exhibited at the Royal Academy</i>	

DAVID COX, 1849.

£.	s.	d.	LOT.
472	10	0	79 A HAYFIELD

11½ in. by 16 in.

PURCHASER.
T. Agnew & Sons.

DAVID COX.

160	13	0	80 A LANE SCENE, with figures
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11 in. by 15 in.

From the Collection of the late W. Roberts, Esq.

A. Tooth.

DAVID COX.

52	10	0	81 IN THE VALLEY OF DESOLATION, BOLTON PARK, July 15th, 1842
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14 in. by 18 in.

See back

J. Rhodes.

DAVID COX.

288	15	0	82 A COAST SCENE, with boats, a cart, and figures
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8½ in. by 12½ in.

T. Agnew & Sons.

DAVID COX.

215	5	0	83 A COTTAGE AT BRIXTON: three children at a brook, and cows approaching
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7½ in. by 10 in.

T. Agnew & Sons.

DAVID COX, 1849.

535	10	0	84 A PASS IN WALES, with a herdsman and cattle advancing to a ford
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14 in. by 18 in.

From the Collection of W. H. Dawes, Esq.

Grundy & Smith.

DAVID COX, 1846.

3601	10	0	85 PEACE AND WAR: a harvest field, and troops marching towards the town of Lancaster
------	----	---	--

18½ in. by 24 in.

From the Collection of W. H. Dawes, Esq.

W. Cox.

DAVID COX, 1843.

2315	5	0	86 THE OUTSKIRTS OF A WOOD, with gipsies
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28½ in. by 36½ in.

Painted for the late W. Roberts, Esq.

T. Agnew & Sons.

DAVID COX, 1847.

L.	s.	d.	LOT.	PURCHASER.
1575	0	0	87 THE OLD MILL AT BETTWYS-Y-COED, NORTH WALES, with geese in the foreground 2 ft. 4 $\frac{1}{2}$ in. by 3 ft. <i>From the Collection of Thomas Darby, Esq.</i>	T. Agnew & Sons.

DAVID COX, 1843.

945	0	0	88 WASHING DAY: a landscape, with two women at a pool of water, and clothes hung out to dry before a cottage in the distance 18 in. by 25 in. <i>Painted for Mr. Froggett</i>	T. Agnew & Sons.
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DAVID COX.

1575	0	0	89 GOING TO THE MILL 3 ft. by 2 ft. 5 in. <i>From the Collection of Thomas Darby, Esq.</i>	T. Agnew & Sons.
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End of First Day's Sale.

Second Day's Sale.

On SATURDAY, APRIL 20, 1872.

		M. ANTHONY.	PURCHASER.
£.	s.	Lot.	
21	10	6	90 ON THE LAKE OF KILLARNEY, with a funeral procession 12 in. by 19 in.
			<i>J. Polson.</i>
		J. P. PETTITT.	
13	13	0	91 OFF THE NORTH FORELAND 14 in. by 22 in. <i>From the artist</i>
			<i>N. P. Simes.</i>
		J. P. PETTITT.	
13	2	6	92 A CALM OFF THE SOUTH COAST, with boats 14 in. by 22 in. <i>From the artist</i>
			<i>T. D. Galpin.</i>
		H. SUCH.	
39	18	0	93 A SHALLOW STREAM, with a watercress gatherer 28 in. by 36 in.
			<i>Holloway & Son.</i>
		JAMES POOLE.	
29	8	0	94 TROWLERS GILL, CRAVEN, YORKSHIRE 25 in. by 36 in. <i>From the artist</i>
			<i>T. D. Galpin.</i>
		F. LEE BRIDELL.	
44	2	0	95 ON LAKE COMO 1 ft. 2 in. by 1 ft. 8½ in. <i>From the artist's sale</i>
			<i>W. Cox.</i>

			E. HAYES, R.H.A., 1870.	PURCHASER.
£. s. d.	LOT.		96 GRANTON HARBOUR, FIRTH OF FORTH 1 ft. 4 in. by 2 ft. <i>Painted for Mr. Gillott</i>	C. H. Wagner.
C. BAXTER.				
73 10 0	97 "BEAMING EYES"—oval 24½ in. by 20 in.			Hooper.
C. F. BURT.				
67 4 0	98 A MEADOW, with horses near an old cart shed 20 in. by 30 in.			W. Cox.
F. LEE BRIDELL.				
74 11 0	99 A WOODY LANDSCAPE, with a peasant and dogs, sheep, and cows 24 in. by 36 in.			W. Cox.
JAMES POOLE.				
33 1 6	100 A WELSH RIVER-SCENE, with a milkmaid 25 in. by 36 in. <i>From the artist</i>			Eagles.
E. C. BARNES.				
75 12 0	101 THE TRIP TO MARGATE 2 ft. 4 in. by 3 ft. <i>Bought from the artist at the Birmingham Exhibition</i>			W. Cox.
JOSEPH CLARK.				
105 0 0	102 THE COTTAGE DOOR 22 in. by 16 in. <i>Exhibited at the British Institution, 1859</i>			E. F. White.
T. CRESWICK, R.A.				
107 2 0	103 A ROCKY COAST-SCENE: sunrise 3 ft. 2 in. by 4 ft. 2 in. <i>From the artist's sale</i>			Grindlay.

JAMES POOLE.			
£. s. d.	LOT.		PURCHASER.
29 8 0	104 NEAR BETTWS-Y-COED, NORTH WALES 25 in. by 36 in. <i>From the artist</i>		<i>Gibson.</i>
JAMES DANBY, 1850.			
102 18 0	105 A LAKE SCENE, with a girl drawing a net 2 ft. 8 in. by 4 ft.		<i>W. Cox.</i>
E. FRERE, 1860.			
687 15 0	106 THE ORPHAN'S FIRST PRAYER 15½ in. by 12 in.		<i>Pilgeram & Lefèvre.</i>
J. POOLE.			
66 3 0	107 A SWISS LAKE-SCENE, with boats and figures 2 ft. 8 in. by 4 ft.		<i>C. H. Wagner.</i>
W. P. FRITH, R.A.			
105 0 0	108 SWEET ANNE PAGE 16 in. by 12 in.		<i>Permain.</i>
T. DANBY.			
210 0 0	109 THE POET'S RETREAT 3 ft. by 5 ft. 3 in. <i>Painted for Mr. Gillott</i>		<i>T. F. Walker.</i>
F. GOODALL, R.A., 1846.			
152 5 0	110 IRISH PEASANTS AT A ROADSIDE CROSS 10½ in. by 15 in.		<i>T. Greenwood.</i>
JAMES POOLE.			
29 8 0	111 A RIVER SCENE IN A PARK, with boys in a punt 24 in. by 36 in. <i>From the artist</i>		<i>Grundy & Smith.</i>
T. CRESWICK, R.A.			
73 10 0	112 A SCENE OFF DOVER 10 in. by 12 in. <i>From the artist's sale</i>		<i>M. D. Conway.</i>

			J. HOLLAND, 1858.	PURCHASER.
£.	s.	d.	LOT.	
42	0	0	113 S. GIORGIO, VENICE: the last gleam of the sun <i>5½ in. by 10 in.</i>	<i>Permain.</i>
			T. CRESWICK, R.A.	
63	0	0	114 A COAST SCENE, with boats <i>10 in. by 12 in.</i> <i>From the artist's sale</i>	<i>M. D. Conway.</i>
			J. HOLLAND, 1857.	
102	18	0	115 PIAZZETTA S. MICHELE A PORTA VERONA <i>13 in.—circular</i>	<i>Philpot.</i>
			E. HAYES, 1870.	
68	5	0	116 DUTCH BOATS ON THE SCHELDT <i>1 ft. by 1 ft. 9 in.</i> <i>Painted for Mr. Gillott</i>	<i>C. H. Wagner.</i>
			JAMES POOLE.	
50	8	0	117 NEAR CAPEL CURIG, NORTH WALES, with cows in a stream <i>24 in. by 36 in.</i> <i>From the artist</i>	<i>J. Polson.</i>
			T. CRESWICK, R.A.	
225	15	0	118 A VIEW NEAR A VILLAGE, with farm buildings and a milkmaid on a rustic bridge <i>2 ft. 4 in. by 3 ft.</i> <i>Exhibited</i>	<i>G. Earl.</i>
			J. P. PETTITT, 1860.	
66	3	0	119 "SPRING TIME" <i>3 ft. by 4 ft.</i> <i>Painted for Mr. Gillott. Exhibited at the Suffolk Street Gallery</i>	<i>W. Cox.</i>
			J. P. PETTITT, 1860.	
99	15	0	120 WINTER <i>3 ft. by 4 ft.</i> <i>Painted for Mr. Gillott. Exhibited at the Suffolk Street Gallery</i>	<i>W. Cox.</i>

			E. HAYES, R.H.A., 1870.	PURCHASER.
£. s. d.	LOT.		121 "Yard by yard the cable is paid out cautiously, and the great rolling seas are allowed to carry the boat little by little to the vessel."— <i>Vide 'Lifeboat Journal.'</i>	Grundy & Smith.
215 5 0	121 "Yard by yard the cable is paid out cautiously, and the great rolling seas are allowed to carry the boat little by little to the vessel."— <i>Vide 'Lifeboat Journal.'</i>			
	<i>3 ft. by 5 ft.</i>		<i>Exhibited</i>	
			D. MACLISE, R.A.	
84 0 0	122 THE CARRIER PIGEON			T. Agnew & Sons.
	<i>18 in. by 14 in.</i>			
	<i>Engraved</i>			
			JAMES HOLLAND.	
95 11 0	123 THE DOGANA, VENICE, AFTER RAIN			E. F. White.
	<i>12 in. by 16 in.</i>			
	<i>From the Collection of James Coles, Esq., for whom it was painted</i>			
			JOHN PHILLIP, R.A.	
362 5 0	124 H.R.H. THE LATE PRINCE CONSORT IN HIGHLAND DRESS, with a deerhound at his side: Balmoral in the distance			Permain.
	<i>2 ft. 2 in. by 17½ in.</i>			
			D. MACLISE, R.A.	
787 10 0	125 THE AUTHOR'S INTRODUCTION TO THE PLAYERS			W. Cox.
	<i>3 ft. 9 in. by 6 ft.</i>			
	<i>Exhibited at the Royal Academy and at Manchester</i>			
			F. DANBY, A.R.A., 1858.	
136 10 0	126 THE ARRIVAL OF ÆNEAS			Col. Stedall.
	<i>4 ft. 6 in. by 6 ft.</i>			
	<i>Painted for Mr. Gillott</i>			
			F. DANBY, A.R.A., 1857.	
110 5 0	127 THE DEPARTURE OF ÆNEAS			Col. Stedall.
	<i>4 ft. 6 in. by 6 ft.</i>			
	<i>Painted for Mr. Gillott</i>			

£. s. d.	LOT.	J. C. HOOK, R.A.	PURCHASER.
630 0 0	128 "A PASSING CLOUD"	<i>2 ft. by 2 ft. 9 in.</i> <i>Exhibited at Manchester, 1867</i>	<i>T. Agnew & Sons.</i>
		T. WEBSTER, R.A., 1835.	
556 10 0	129 THE TRAVELLING JEWELLER	<i>1 ft. 6 in. by 1 ft. 4 in.</i> <i>Exhibited in 1836</i>	<i>J. Rhodes.</i>
		J. LINNELL, SEN., 1850.	
1743 0 0	130 HAMPSTEAD HEATH, with fern-gatherers, a donkey boy and cattle	<i>50 in. by 72 in.</i> <i>Painted for Mr. Gillott. Exhibited</i>	<i>T. Agnew & Sons.</i>
		ERSKINE NICOL, A.R.A., 1865.	
750 15 0	131 "BOTH PUZZLED"	<i>30 in. by 22 in</i>	<i>C. H. Wagner.</i>
		J. C. HOOK, R.A.	
735 0 0	132 THE COWHERD'S MISCHIEF	<i>27 in. by 42 in.</i> <i>Exhibited at the Royal Academy, 1868</i>	<i>T. Agnew & Sons.</i>
		T. FAED, R.A., 1865	
735 0 0	133 "SEEING THEM OFF"	<i>24 in. by 19$\frac{1}{2}$ in.</i>	<i>T. Agnew & Sons.</i>
		ERSKINE NICOL, A.R.A.	
1155 0 0	134 A COUNTRY BOOKING-OFFICE	<i>3 ft. 9 in. by 4 ft. 10 in.</i> <i>Exhibited at the Royal Academy, 1867</i>	<i>J. Rhodes.</i>
		W. P. FRITH, R.A., 1841.	
735 0 0	135 DOLLY VARDEN WITH THE BRACELET	<i>1 ft. 10$\frac{1}{2}$ in. by 18$\frac{1}{2}$ in.</i>	<i>T. Agnew & Sons.</i>

£. s. d.	LOT.	SIR EDWIN LANDSEER, R.A.	PURCHASER.
283 10 0	136	LADY RACHEL RUSSELL READING: January 1, 1835 14 in. by 10 in.	T. Agnew & Sons.
1092 0 0	137	THE EVE OF THE DELUGE 4 ft. 10 in. by 7 ft. 6 in. Painted for Mr. Gillott	J. Rhodes.
934 10 0	138	THE BOHEMIAN GIPSIES 6 ft. by 14 ft. Exhibited at the Royal Academy, 1837	J. Rhodes.
2625 0 0	139	THE WOODLANDS: a party of woodcutters and a man on horseback, a timber waggon descending a hill in the background 39 in. by 50 in. Exhibited at the Royal Academy, 1851. From the Collection of E. Bullock, Esq.	T. Agnew & Sons.
199 10 0	140	GRACE DARLING 3 ft. 2 in. by 2 ft. 5 in. From the artist's sale	Colnaghi & Co.
1554 0 0	141	"ON THE WAY TO THE CATTLE TRYST" 4 ft. 1 in. by 5 ft. 10 in. Exhibited at the Royal Academy, 1869, and at the International Exhibition, 1871	W. Cox.
3727 10 0	142	"ROAST PIG" "Of all the delicacies in the whole <i>mundus edibilis</i> , I will maintain it to be the most delicate— <i>princeps obsonium</i> ."—CHARLES LAMB. 30 in. by 48 in. Painted for Mr. Gillott. Exhibited at the Royal Academy, 1862	T. Agnew & Sons

C. STANFIELD, R.A.			
£.	s.	d.	LOT.
2835	0	0	143 THE WOODEN WALLS OF OLD ENGLAND: hulks on the Medway 2 ft. 3 in. by 3 ft. 9 in. <i>Bought from the artist. Exhibited in the Royal Academy, 1854, and in 1870 at the Winter Exhibition</i>
W. MÜLLER.			
54	12	0	144 A MONK 17 in. by 9 $\frac{1}{4}$ in.
W. MÜLLER.			
367	10	0	145 THE PORT OF RHODES 16 in. by 24 in. <i>From the Collection of E. Bullock, Esq.</i>
W. MÜLLER, 1843.			
168	0	0	146 A LANDSCAPE, with a peasant on a grey pony; and a rainbow 9 in. by 17 $\frac{1}{2}$ in.
W. MÜLLER.			
210	0	0	147 INTERIOR OF A COTTAGE IN NORTH WALES, with an old man seated smoking and a boy 11 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in.
W. MÜLLER.			
283	10	0	148 THE TURKISH BURIAL GROUND AT PERA 13 in. by 20 in. <i>From the artist's sale and Mr. D. R. Blaine's Collection</i>
W. MÜLLER.			
346	10	0	149 THE DOGANA AND CHURCH OF STA. MARIA DELLA SALUTE 10 in. by 18 in. <i>From the Collection of E. Bullock, Esq.</i>
W. MÜLLER.			
94	10	0	150 FRUIT, VEGETABLES, AND STILL LIFE ON A TABLE 30 in. by 25 in.
		PURCHASER.	
		<i>J. Rhodes.</i>	
		<i>W. Cox.</i>	
		<i>E. F. White.</i>	
		<i>Holloway & Son.</i>	
		<i>T. Agnew & Sons.</i>	
		<i>T. Agnew & Sons.</i>	
		<i>T. Agnew & Sons.</i>	

W. MÜLLER, 1842.

£.	s.	d.	LOT.	
294	0	0	151 A LANDSCAPE, with Hagar and Ishmael 2 ft. 1 in. by 3 ft. 4 in. <i>Bought from the artist</i>	

PURCHASER.
McLean.

W. MÜLLER, 1843.

330	15	0	152 THE MEMNONS 2 ft. by 3 ft. 4 in. <i>Bought from the artist. Exhibited at Manchester, 1857</i>	<i>T. Greenwood.</i>
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W. MÜLLER, 1843.

430	10	0	153 THE TREASURE FINDERS 30 in. by 54 in. <i>Painted for Mr. Gillott</i>	<i>Permain.</i>
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W. MÜLLER.

808	10	0	154 A LANDSCAPE, after a shower, with a rainbow: a boy with white mice, and two children in the foreground by W. COLLINS, R.A. 30 in. by 48 in. <i>From the Collection of Mr. Proudfoot, of Manchester</i>	<i>T. Agnew & Sons.</i>
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W. MÜLLER, 1841.

1585	10	0	155 THE SLAVE MARKET, EGYPT 15 in. by 25 in. <i>From the Collection of C. Birch, Esq.</i>	<i>T. Agnew & Sons.</i>
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W. MÜLLER.

2100	0	0	156 THE BAY OF NAPLES 3 ft. 6 in. by 5 ft. 10 in. <i>Bought from the artist</i>	<i>T. Agnew & Sons.</i>
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W. MÜLLER, 1843.

3950	0	0	157 THE CHESS PLAYERS 2 ft. by 2 ft. 8 in. <i>From the Collection of C. Birch, Esq. Exhibited at Leeds, 1868</i>	<i>T. Agnew & Sons.</i>
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W. MÜLLER, 1843.

£.	s.	d.	LOT.	PURCHASER.
1312	10	0	158 DOLGARROG MILL, near Conway, with three children in the foreground 4 ft. 7 in. by 6 ft. 10 in. <i>Bought from the artist</i>	T. Agnew & Sons.

J. M. W. TURNER, R.A.

1785	0	0	159 "GOING TO THE BALL:" San Martino, Venice 25 in. by 37 in. <i>Exhibited at the Royal Academy, 1846</i>	Earl of Bechtive.
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J. M. W. TURNER, R.A.

1575	0	0	160 "RETURNING FROM THE BALL:" St. Martha, Venice 25 in. by 37 in. <i>Exhibited at the Royal Academy, 1846</i>	Earl of Bechtive.
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J. M. W. TURNER, R.A.

1785	0	0	161 CALAIS SANDS, low water: poissards collecting bait 2 ft. 4½ in. by 3 ft. 6 in. <i>Bought from the artist. Exhibited at the Royal Academy, 1830</i>	T. Agnew & Sons.
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J. M. W. TURNER, R.A.

1942	10	0	162 ROSENAU, THE SEAT OF H.R.H. THE LATE PRINCE CONSORT 3 ft. 2 in. by 4 ft. 1 in. <i>Bought from the artist. Exhibited at the Royal Academy, 1841</i>	T. Agnew & Sons.
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End of Second Day's Sale.

Third Day's Sale.

On F R I D A Y, A P R I L 26, 1872,

			B. BARKER, 1832.	PURCHASER.
£. s. d.	LOT.		163 A WOODY RIVER-SCENE, with peasants and eows 10 in. by 14 in.	<i>G. Hodjson.</i>
			G. LAMBERT.	
16 5 6	164 A VIEW NEAR A FARM, with cows watering in a stream, and a woman hanging out clothes 34 in. by 48 in.			<i>C. H. Wagner.</i>
			J. THORS.	
13 13 0	165 A LANDSCAPE, with children and sheep, after J. Linnell, scn. 19½ in. by 24 in.			<i>W. Cox.</i>
			R. ROTHWELL.	
12 12 0	166 PORTRAIT OF MISS STANFIELD 30½ in. by 25 in.			<i>Woodcock.</i>
			J. JACKSON, R.A.	
52 10 0	167 PORTRAIT OF CANOVA 2 ft. 6 in. by 2 ft. 1 in. <i>From the Collection of C. Birch, Esq.</i>			<i>New York Museum of Art.</i>
			B. OMMEGANCK, 1809.	
42 0 0	168 A SUNNY LANDSCAPE, with a shepherd and sheep 16 in. by 19½ in. <i>From the Collection of G. Lawson, Esq.</i>			<i>W. Cox.</i>

J. P. OMMEGANCK, 1819.

£.	ſ.	d.	LOT.	
69	6	0	169 A	SUNNY LANDSCAPE, with peasants tending sheep and goats, cattle in a pool on the left 2 ft. 11 in. by 3 ft. 11 in.

PURCHASER.

W. Cox.

J. LINNELL, SEN., 1818.

315	0	0	170	BAYSWATER IN 1813: a rustic landscape, with boys angling in a river—effect of evening sun 1 ft. 4 in. by 2 ft. <i>From the Collection of Serjeant Thomas, who bought it from the painter</i>
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T. Agnew & Sons.

G. S. NEWTON, R.A.

420	0	0	171	A NORMAN PEASANT-GIRL IN CHURCH 16 in. by 13 in.
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T. Agnew & Sons.

C. R. LESLIE, R.A.

194	5	0	172	THE DUKE AND DUCHESS READING 'DON QUIXOTE' 12 in. by 10 in. <i>Mentioned in the 'Life of Leslie'</i>
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Grundy & Smith.

C. R. LESLIE, R.A.

105	0	0	173	THE BIRTHDAY: a child with a doll 12½ in. by 10½ in.
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Woodcock.

C. R. LESLIE, R.A., 1856.

204	15	0	174	CHARLES II. AND LADY MARGARET BELLENDEN
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S. Fuller.

"Upon his route through the West of Scotland to meet Cromwell in the unfortunate field of Worcester, Charles the Second had actually breakfasted at the Tower of Tillietudlem, an incident which formed from that moment an important era in the life of Lady Margaret, who seldom afterwards partook of that meal either at home or abroad without detailing the whole circumstances of the royal visit, not forgetting the salutation which His Majesty conferred on each side of her face, though she sometimes omitted to notice that he bestowed the same favour on two buxom serving wenches who appeared at her back elevated for the day into the capacity of waiting gentlewomen."

'Old Mortality,' chap. ii.

10½ in. by 14½ in.

A finished sketch for the large picture at Petworth. Mentioned in the 'Life of Leslie'

C. R. LESLIE, R.A.

£. s. d. LOT.
87 3 0 175 THE INFANT PRINCES IN THE TOWER

13 in. by 17 in.

*From the Collection of the poet Rogers, for whom it was
painted. See 'Life of Leslie'*

PURCHASER.
Permain.

R. P. BONINGTON.

105 0 0 176 THE ENTRANCE TO A HARBOUR, with shipping at anchor
14 in. by 12 in.

T. Agnew & Sons.

R. P. BONINGTON.

81 18 0 177 A VIEW ON THE SOUTH COAST, with boats and figures
13 in. by 16½ in.

T. Greenwood.

R. P. BONINGTON.

210 0 0 178 A LANDSCAPE, with a woman on a white horse, and two figures
seated on a felled tree
18 in. by 15 in.

T. Agnew & Sons.

R. P. BONINGTON.

131 5 0 179 A VIEW ON THE FRENCH COAST, with boats in a calm, and
figure
24 in. by 28½ in.

E. F. White.

R. P. BONINGTON.

63 0 0 180 A COAST SCENE, with a wreck and ships in a storm
5½ in. by 6½ in.
From the Collection of Mr. Constable of Arundel

D. Price.

R. P. BONINGTON.

131 5 0 181 VIEW OF A CHATEAU, with a round tower
6½ in. by 10 in.

T. Agnew & Sons.

R. P. BONINGTON.

315 0 0 182 ON THE SEINE, with a square tower, and figures in a boat
11½ in. by 16½ in.

*New York Museum of
Art.*

R. P. BONINGTON.

£. s d	LOT.	PURCHASER.
546 0 0	183 A LANDSCAPE, with a timber waggon and figures 2 ft. 2 in. by 3 ft. 2 in. <i>Engraved by C. Lewis</i>	Tooth.

W. LINTON.

39 18 0	184 AN ITALIAN RIVER-SCENE, with a ruined temple, and two figures in the foreground 2 ft. 8 in. by 3 ft. 10 in. <i>From the artist's sale</i>	W. Cox.
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W. LINTON.

63 0 0	185 THE TEMPLE OF JUPITER OLYMPUS AT ATHENS 2 ft. 8 in. by 3 ft. 10 in. <i>Exhibited at the British Gallery. From the artist's sale</i>	Herring.
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W. LINTON.

141 15 0	186 A GRAND RIVER-SCENE, with a broken tree and sheep on the right 3 ft. 3 in. by 5 ft. 5 in. <i>From the artist's sale</i>	T. Agnew & Sons.
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W. LINTON.

54 12 0	187 THE BAY OF BAIE 2 ft. 8 in. by 3 ft. 10 in. <i>Exhibited at the Royal Academy. From the artist's sale</i>	W. J. Thompson.
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W. LINTON.

110 5 0	188 AN ITALIAN COAST-SCENE, with buildings on a height, fishermen and boats in the foreground 3 ft. 2 in. by 5 ft. 6 in.	L. Pocock.
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W. LINTON, 1849.

80 17 0	189 THE CAMPAGNA OF ROME, with a herdsman and goats in the foreground 2 ft. 7 in. by 3 ft. 10 in. <i>From the artist's sale</i>	J. Lloyd.
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W. LINTON.

£.	s.	d.	LOT.
52	10	0	190 THE CAMPAGNA OF ROME, ruins of an aqueduct 28 in. by 41½ in. <i>From the Collection of E. Bullock, Esq.</i>

PURCHASER.

J. Lloyd.

W. LINTON.

105	0	0	191 HALTON FORGE, ON THE LUNE 3 ft. 2 in. by 5 ft. 6 in. <i>Exhibited at the British Gallery. From the artist's sale</i>
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W. J. Thompson.

J. CONSTABLE, R.A.

168	0	0	192 A WOODY SCENE, with a windmill, a peasant and cows 11½ in. by 10 in. <i>From the Collection of Mr. Constable, of Arundel</i>
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S. Addington.

J. CONSTABLE, R.A.

404	5	0	193 APPROACH TO LONDON FROM HAMPSTEAD, with a coach descending the hill 8½ in. by 11½ in.
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T. Agnew & Sons.

J. CONSTABLE, R.A.

105	0	0	194 A VIEW ON THE STOUR, with men in punts, and cows near a farm: effect of rain 24 in. by 31 in.
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G. Earl.

J. CONSTABLE, R.A.

367	10	0	195 A RUSTIC LANDSCAPE, with a cottage 21½ in. by 17½ in.
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New York Museum of Art.

JOHN CONSTABLE, R.A.

68	5	0	196 ON THE STOUR, with Dedham Church in the background 14 in. by 20 in. <i>From the Collection of the late W. Roberts, Esq.</i>
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New York Museum of Art

J. CONSTABLE, R.A.

682	10	0	197 A VIEW ON THE STOUR, with a cow crossing a rustic bridge, and figures in boats, two children angling on the left 2 ft. 8 in. by 3 ft. 9 in.
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New York Museum of Art.

JOHN CONSTABLE, R.A.

£.	s.	d.	LOT.	PURCHASER.
735	0	0	198 WEYMOUTH BAY 34 in. by 44 in. <i>From the Collection of E. Bullock, Esq.</i>	New York Museum of Art.

SIR C. L. EASTLAKE, P.R.A.

126	0	0	199 A VENETIAN LADY 25 in. by 20½ in.	T. Agnew & Sons.
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J. CROME, SEN.

52	10	0	200 A WOODY LANDSCAPE, with gipsy encampment 2 ft. 6 in. by 2 ft. 1 in. <i>From Mr. Hyla Betts' Collection</i>	A. Betts.
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JOHN CROME, SEN.

105	0	0	201 AN UPRIGHT WOODY LANDSCAPE, with a boy seated angling near a cottage 17 in. by 13½ in.	T. Agnew & Sons.
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JOHN CROME, SEN.

84	0	0	202 A PARK SCENE WITH DEER 22 in. by 18½ in. <i>From the Collection of Mr. French</i>	New York Museum of Art.
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JOHN CROME, SEN.

178	10	0	203 AN UPRIGHT LANDSCAPE, with fine trees 22 in. by 17 in.	S. Addington.
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JOHN CROME, SEN.

136	10	0	204 AN UPRIGHT LANDSCAPE, with ruins 4 ft. 1 in. by 3 ft. 4 in. <i>From the Collection of the late W. Roberts, Esq.</i>	Muirhead.
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J. CROME, SEN.

320	5	0	205 A ROCKY RIVER-SCENE 15½ in. by 24 in.	Grundy & Smith.
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<i>£.</i>	<i>s.</i>	<i>d.</i>	LOT.	J. CROME, SEN.	PURCHASER.
378	0	0	206	A WINDMILL ON MOUSEHOLD HEATH, NEAR NORWICH <i>44½ in. by 36½ in.</i> <i>From the Collection of Mr. Churhyard, of Woodbridge</i>	<i>J. Tenant.</i>
735	0	0	207	A RICHLY-WOODED SCENE, with old palings near a pool of water in the foreground <i>2 ft. 1 in. by 2 ft. 9 in.</i>	<i>New York Museum of Art.</i>
				PATRICK NASMYTH, 1823.	
174	6	0	208	ON THE HAMPSHIRE COAST, with a fort and sentinel, a steam- boat and other vessels in the distance	<i>T. Agnew & Sons.</i>
				PATRICK NASMYTH, 1830.	
126	0	0	209	A RUSTIC LANDSCAPE, with ducks in a pool under a group of fine trees, and boys fishing before a cottage in the distance <i>11 in. by 15 in.</i>	<i>D. Price.</i>
				PATRICK NASMYTH.	
148	1	0	210	A VIEW ON THE AVON, NEAR CLIFTON, with boats and figures on the towing path <i>18 in. by 26 in.</i>	<i>G. Earl.</i>
				PATRICK NASMYTH, 1827.	
1123	10	0	211	FIRTH OF FORTH: CRAMMOND, NEAR EDINBURGH <i>17 in. by 23 in.</i>	<i>T. Agnew & Sons.</i>
				PATRICK NASMYTH.	
102	18	0	212	A LANDSCAPE, with peasants and a cart on the bank of a river <i>5½ in. by 7 in.</i>	<i>D. Price.</i>
				PATRICK NASMYTH.	
210	0	0	213	A LANDSCAPE, with cottages, a man with a dog crossing a rustic bridge in the foreground <i>9¾ in. by 12¾ in.</i>	<i>J. Lloyd.</i>

PATRICK NASMYTH.

£.	s.	d.	LOT.	PURCHASER.
299	5	0	214 A RIVER SCENE, with an angler and a man on a sandy road 10½ in. by 15 in.	Tooth.

PATRICK NASMYTH, 1829.

383	5	0	215 A LANDSCAPE, with a cottage: scene near Chisellhurst, Kent 12 in. by 16 in.	T. Agnew & Sons
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PATRICK NASMYTH.

168	0	0	216 A LANDSCAPE, with peasants on a winding road, near a cottage 10½ in. by 15 in.	G. Earl.
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PATRICK NASMYTH.

388	10	0	217 A RICHLY-WOODED LANDSCAPE, with a traveller seated on a road side 10 in. by 14 in.	T. Agnew & Sons.
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PATRICK NASMYTH.

189	0	0	218 AN OPEN MEADOW, with two peasants, cows, and sheep, near a house 9 in. by 12½ in.	T. Agnew & Sons.
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PATRICK NASMYTH, 1826.

409	10	0	219 A LANDSCAPE, with figures in a farmyard, and poultry near a shed, with old wheels and timber 12 in. by 16½ in.	Annoot.
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SIR EDWIN LANDSEER, R.A.

183	15	0	220 A LANDSCAPE, with a monk proceeding to his cell: an illustration to Sir W. Scott 13½ in. by 12 in. <i>From the late Duchess of Bedford's Collection</i>	W. Cox.
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SIR EDWIN LANDSEER, R.A.

110	5	0	221 A VIEW IN SCOTLAND, with a ruined abbey, pheasants and rabbits in the foreground 6½ in. by 8 in. <i>From the late Duchess of Bedford's Collection</i>	B. Woodcock.
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SIR EDWIN LANDSEER, R.A.

£. s. d. LOT.
1412 5 0 222 "WAITING FOR THE DEER TO RISE"
20½ in. by 27 in.
Engraved

PURCHASER.
T. Agnew & Sons.

SIR EDWIN LANDSEER, R.A.

1827 0 0 223 ST. BERNARD DOGS
18 in. by 24 in.
Engraved

S. Addington.

SIR EDWIN LANDSEER, R.A.

2016 0 0 224 THE POINTERS: "TO HO!"
4 ft. 5 in. by 6 ft. 1 in.
Exhibited at the British Institution, 1821

T. Agnew & Sons.

T. STOTHARD, R.A.

128 2 0 225 VENUS AND CUPID, with attendant nymphs
2 ft. 10 in. by 4 ft. 10 in.

J. E. Taylor.

R. WILSON, R.A.

94 10 0 226 A RIVER SCENE, with a tower, bridge, and two figures in the foreground
10 in. by 12½ in.
From the Collection of Sir R. W. Vaughan, for whom it was painted

J. E. Taylor.

131 5 0 227 AN ITALIAN LAKE-SCENE—the companion
From the same Collection

G. Fielder.

R. WILSON, R.A.

53 11 0 228 KILGARREN CASTLE, South Wales, with engraving by Elliott
1 ft. 8 in. by 2 ft. 6 in.
From Sir R. W. Vaughan's Collection, for whom it was painted

W. Cox.

R. WILSON, R.A.

21 10 6 229 AN ITALIAN RIVER-SCENE, with a ruined tower and figures, with a horse in the foreground
30 in. by 38 in.

B. Woodcock.

£. s. d.	LOT.	R. WILSON, R.A.	PURCHASER.
162 15 0	230 AN ITALIAN RIVER-SCENE, with a square tower, and two figures in the foreground 14½ in. by 17½ in.	<i>T. Rutley.</i>	
105 0 0	231 AN ITALIAN RIVER-SCENE, with buildings on a rocky height on the right, two figures seated in the foreground 1 ft. 8 in. by 2 ft. 7 in. <i>From the Collection of Sir R. W. Vaughan, for whom it was painted</i>	<i>W. Cox.</i>	
26 5 0	232 THE BRIDGE AT RIMINI 20 in. by 24 in. <i>From Mr. Gibbons' Collection</i>	<i>G. Earl.</i>	
178 10 0	233 AN ITALIAN RIVER-SCENE, with a round tower on a height, and two figures angling in the foreground 3 ft. by 4 ft. 3 in.	<i>Addy.</i>	
60 18 0	234 AN ITALIAN LAKE-SCENE, with a ruined castle and bridge, two figures with sheep in the foreground 14 in. by 24 in.	<i>De Zoete.</i>	
61 19 0	235 A SUNNY LANDSCAPE, with a group of four figures, with a dog on the edge of a lake 18½ by 21½ in. <i>From Sir R. W. Vaughan's Collection, for whom it was painted</i>	<i>T. Rutley.</i>	
52 10 0	236 A VIEW AT KEW, with the Pagoda: figures in a boat in the foreground 21 in. by 30 in. <i>From Mr. Winstanley's Collection</i>	<i>Colnaghi & Co.</i>	

R. WILSON, R.A.

£. s. d.

LOT.

178 10 0 237 A VIEW IN WALES: approach to Snowdon, with horsemen
descending a hill

3 ft. by 3 ft. 6 in.

From the Collection of Mrs. Gibbons

PURCHASED.

T. Agnew & Sons.

R. WILSON, R.A.

315 0 0 238 A VIEW NEAR ROME: looking over the Campagna, with a
palace on a height on the right; two figures with two dogs
in the foreground

3 ft. 5 in. by 4 ft. 2 in.

Colnaghi & Co.

R. WILSON, R.A.

220 10 0 239 MELEAGER HUNTING THE CALYDONIAN BOAR

W. Cox.

3 ft. 5 in. by 4 ft. 3 in.

*From the Collection of the late Sir T. Baring, 1848**End of Third Day's Sale.*

Fourth Day's Sale.

On SATURDAY, APRIL 27, 1872.

			T. WOODWARD.	PURCHASER.
£. .	s. .	d. .	LOT.	
64	1	0	243 A HEN AND CHICKENS 20 in. by 24 in.	<i>J. Lloyd.</i>
			G. MORLAND, 1790.	
37	16	0	244 SEA-SHORE, St. Lawrence, Isle of Wight, with fisherman and a boat 7 in. by 9 in.	<i>J. & W. Vokins.</i>
			W. DANIELL, R.A.	
24	3	0	245 A VIEW IN INDIA, with a prince and attendants crossing a bridge formed of ropes	<i>Muirhead.</i>
			J. LINNELL, SEN., 1826.	
304	10	0	246 A RIVER SCENE, with figures 11½ in. by 16 in. <i>From the Collection of J. Miller, Esq.</i>	<i>R. Attenborough.</i>
			INSKIPP.	
52	10	0	247 ALPINE SPORTSMEN 3 ft. 3 in. by 2 ft. 6 in. <i>Exhibited</i>	<i>Muirhead.</i>
			COPLEY FIELDING, 1854.	
157	10	0	248 VESSELS AT SPITHEAD: squally weather 10½ in. by 14½ in.	<i>J. & W. Vokins.</i>

£.	s.	d.	LOT.	W. ETTY, R.A.	PURCHASER.
34	13	0	249 A MONK READING: in the style of Zurbaran 1 ft. 6 in. by 1 ft. 2 in. <i>From the artist</i>	W. Cox.	
30	9	0	250 THE TOILET—oval 12 in. by 9½ in.	B. Woodcock.	
31	10	0	251 A DEAD PHEASANT, with eggs 1 ft. 9 in. by 2 ft. 4 in. <i>From the artist</i>	Permain.	
111	6	0	252 THE DANCING BACCHANTE 1 ft. 6½ in. by 11½ in. <i>From the artist</i>	Permain.	
52	10	0	253 "THE BACKBITER" 1 ft. 2½ in. by 1 ft. 6½ in. <i>Exhibited at the Royal Academy, 1844. From the Novar Collection</i>	P. Stuart.	
84	0	0	254 THE DAWN OF LOVE: two nymphs with Cupid 1 ft. 7 in. square <i>Painted for Mr. Gillott</i>	W. Cox.	
78	15	0	255 A GROUP OF FRUIT IN A SHELL 15½ in. by 20 in.	Grundy & Smith.	
45	3	0	256 VIEW FROM ABOVE BATTERSEA BRIDGE, Chelsea side, with figures bathing 20 in. by 25 in.	W. Cox.	

£.	ſ.	d.	LOT.	W. ETTY, R.A.	PURCHASER.
225	15	0	257 THE FLOWERS OF THE FOREST 25 in. by 31 in. <i>From the artist</i>		<i>H. Edwards, M.P.</i>
493	10	0	258 THE BATHER 26 in. by 20 in. <i>Painted for Mr. Gillott</i>		<i>A. J. Wigram.</i>
315	0	0	259 THE GRACES 49 in. by 37 in. <i>From the artist</i>		<i>W. Cox.</i>
430	10	0	260 THE BATHER 4 ft. 1 in. by 2 ft. 11 in. <i>Painted for Mr. Gillott</i>		<i>W. Cox.</i>
630	0	0	261 CIRCE—arched top 3 ft. 3 in. by 5 ft. 6 in. <i>Painted for Mr. Gillott. Exhibited at the Royal Academy</i>		<i>T. Agnew & Sons.</i>
850	10	0	262 THE JUDGMENT OF PARIS 4 ft. 9 in. by 6 ft. 6 in. <i>Painted for Mr. Gillott. Exhibited at the Royal Academy, 1846</i>		<i>G. Attenborough.</i>
1050	0	0	263 PLUTO CARRYING OFF PROSERPINE 51 in. by 75 in. <i>Painted for Lord Northwick. Exhibited at the Royal Academy, 1839, and at the Winter Exhibition, 1872</i>		<i>Baron A. Grant.</i>
404	5	0	264 THE INSTALLATION OF CAPTAIN ROCK " Amid the tears and lamentations of women, Delaney advanced to the tomb on which the murdered man was laid, and placing his right hand upon the body, swore to revenge his death. Ere his solemn vow was	D. MACLISE, R.A.	<i>G. Earl.</i>

£. s. d. LOT.

PURCHASER.

thrice repeated, a hunchback mendicant had elevated himself upon the shoulders of one of the heterogeneous assemblage, and with the old military cap worn by the former leader of the faction, crowned Delaney as 'Captain Rock,' muttering, 'upon this Rock I will build my church,' while the Buccough, unbuckling his wooden leg, flourished it with a deep shout that for a moment stilled the groups which had collected within the ruins of the Abbey, and to use the words of Cowper, were agitated like—

“ ‘The working of the sea
Before a calm that rocks itself to rest.’ ”—*Tipperary Tales.*

5 ft. 6 in. by 7 ft. 10 in.

Exhibited at the Royal Academy, 1834. From the Collection of John Miller, Esq., of Liverpool

W. MULREADY, R.A., 1808.

420 0 0 265 THE RATTLE

T. Agnew & Sons.

15 in. by 13½ in.

Exhibited at the International Exhibition, 1862

W. MULREADY, R.A., 1810.

651 0 0 266 “BAITING HORSES”

T. Agnew & Sons.

16½ in. by 14 in.

Exhibited at the International Exhibition, 1862

W. COLLINS, R.A.

173 5 0 267 A COAST SCENE: the first sail

W. Cox.

21½ in. by 27½ in.

W. COLLINS, R.A.

58 16 0 268 A COAST SCENE, with stranded vessels and figures

E. F. White.

8 in. by 12 in.

From the Collection of the late W. Roberts, Esq.

W. COLLINS, R.A.

94 10 0 269 THE CHERRY-SELLER—*a sketch*

G. Hodgson.

10½ in. by 12½ in.

W. COLLINS, R.A.

36 15 0 270 A COAST SCENE, with a cottage and two children with a dog

W. Cox.

15½ in. by 14 in.

W. COLLINS, R.A.

£. s. d.			LOT.	PURCHASER.
25	4	0	271 A CORNFIELD, with peasants carting corn, and gleaners 18 in. by 24 in.	Field.
320	5	0	272 CROMER SANDS. <i>A sketch for the large picture</i> 8 in. by 10½ in.	Pilgeram & Lefevre.

W. COLLINS, R.A., 1833.

1785	0	0	273 BARMOUTH SANDS: Welsh peasants crossing the sands to market 2 ft. 4 in. by 3 ft. 6½ in. <i>Engraved. Painted for Mr. Gillott. Mentioned in the 'Life of Collins'</i>	T. Agnew & Sons.
3780	0	0	274 CROMER SANDS 3 ft. 4 in. by 4 ft. 2 in. <i>Exhibited at the Royal Academy, 1845, and at Manchester, 1857. Mentioned in the 'Life of Collins'</i>	T. Agnew & Sons.

SIR A. W. CALLCOTT, R.A.

299	5	0	275 A HARVEST FIELD 9 in. by 12¾ in.	D. Price.
105	0	0	276 A VIEW NEAR TIVOLI, with figures near a stream 10¼ in. by 12½ in.	G. Fielder.
430	10	0	277 THE COW-BOY 4 ft. 3 in. by 3 ft. 6 in.	T. Agnew & Sons.

SIR A. W. CALLCOTT, R.A.

1470	0	0	278 A COAST SCENE, with a fishing-boat putting off 1 ft. 10½ in. by 3 ft. <i>From the Collection of Mr. Proudfoot, of Manchester</i>	E. F. White.
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			T. GAINSBOROUGH, R.A.	
£. s. d.	LOT.			PURCHASER.
69 6 0	279	A WOODY LANDSCAPE, with three figures reposing 14 in. by 12 in.		T. Rutley.
			T. GAINSBOROUGH, R.A.	
84 0 0	280	A LANDSCAPE, with a village church, a peasant and a cow near an old tree in the foreground 20½ in. by 3 ft. 8 in.		Permain.
			T. GAINSBOROUGH, R.A.	
52 10 0	281	VIEW ON THE BRIGHTON ROAD, with a shepherd and his flock 13 in. by 17 in.		E. F. White.
			T. GAINSBOROUGH, R.A.	
52 10 0	282	A LANDSCAPE, with a peasant driving cows over a bridge at the entrance to a ruined abbey <i>From the Collection of Mons. Liss, of Antwerp, at Christie's, Feb. 27, 1796; and Sir J. D. Paul's Col- lection</i>		Permain.
			T. GAINSBOROUGH, R.A.	
22 1 0	283	GLEANERS 5 ft. 2 in. by 3 ft. 9 in.		Mendoza.
			T. GAINSBOROUGH, R.A.	
367 10 0	284	A GRAND LANDSCAPE, with a horseman at a brook and a flock of sheep descending a hilly road; a milkmaid crossing a rustic bridge and cows in the middle distance 4 ft. 9 in. by 5 ft. 2 in. <i>From the Collection of Mrs. Todd, of Inverness. Mentioned in Fulcher's 'Life of Gainsborough'</i>		W. Cox.
			T. GAINSBOROUGH, R.A.	
525 0 0	285	THE BULLOCK-WAGGON 3 ft. 2 in. by 4 ft. 3 in. <i>Signed, and dated 1787</i>		T. Agnew & Sons.

T. GAINSBOROUGH, R.A.

£. s. d. LOT.
945 0 0 286 REPOSE

PURCHASER.

T. Agnew & Sons.

4 ft. by 5 ft.

This picture was given by the artist to his daughter as a wedding portion. From the Collection of R. Briggs, Esq., and the Bicknell Collection. Mentioned in Fulcher's 'Life of Gainsborough'

T. GAINSBOROUGH, R.A.

1081 10 0 287 A RUSTIC LANDSCAPE, with a group of peasants before a cottage, a woman and two children advancing to the foreground to drive home three cows which are reposing on the right in front of a stream, some sheep in the distance: evening

4 ft. by 4 ft. 11 in.

T. Agnew & Sons.

T. GAINSBOROUGH, R.A.

220 10 0 288 MORNING: a rocky river-scene in Scotland, with a cascade, a piping shepherd, and two other figures in the foreground

6 ft. 1 in. by 4 ft. 6 in.

From Lord Coventry's Collection

Addy.

T. GAINSBOROUGH, R.A.

320 5 0 289 EVENING: a woody park-scene, with deer, and gipsy encampment—the companion

From the same Collection

T. F. Walker.

T. GAINSBOROUGH, R.A.

346 10 0 290 PORTRAIT OF THE ARTIST

2 ft. 5 in. by 2 ft.

From the Collection of C. Birch, Esq.

New York Museum of Art.

SIR JOSHUA REYNOLDS, P.R.A., 1776.

141 15 0 291 PORTRAITS OF GANDON, BANKS, AND PAUL SANDBY

3 ft. 5 in. by 2 ft. 11 in.

Exhibited at the National Portrait Exhibition, 1867

B. Woodcock.

SIR J. REYNOLDS, P.R.A.

£. s. d. LOT.

315 0 0 292 ANNE STEWART, COUNTESS OF GALLOWAY, in a blue and white dress and primrose scarf, as a shepherdess, holding a crook and leaning on a sculptured relief—in a landscape. *Signed and dated*

"Her Ladyship was the second daughter of Sir James Dashwood, Bart., M.P., of Kirtlington Park, Oxon, by Elizabeth, daughter and co-heiress of Edward Spencer, Esq., of Rendlesham, and on the 13th of June, 1764, married, as his second wife, John, seventh Earl of Galloway, K.T., who was created, in 1796, Baron Stewart of Garlies, in the peerage of England. She survived her husband, who died November 14th, 1806, until January 8th, 1830, when she died at the age of eighty-seven, having lived to see one hundred and thirty-seven of her own descendants, namely, sixteen children, eighty-six grand-children, and thirty-five great-grand-children."

5 ft. by 3 ft. 9 in.

Painted in May, 1764. Engraved. From the Collection of W. W. Burdon, Esq., of Newcastle

PURCHASER.

M. Colnaghi.

315 0 0 293 MRS. YATES

T. Greenwood.

"Anna Maria Graham was born in London of Scotch parentage in 1737, her father being the master and owner of a vessel. She was introduced at an early age to the tuition of the celebrated comedian, Richard Yates, by David Garrick, who also introduced her to the public in a prologue he wrote and spoke on the occasion of her first appearance at Birmingham, in 1754, in the character of Martia, in Mr. Crisp's tragedy of 'Virginia.' Such were her natural talents, perfected by the most unrewarded study, that before the end of her first season, she took her place in the great dramatic constellation of that day. Beautiful to perfection, tall, finely proportioned, and to the utmost degree graceful, like Homer's Helen—

"She looked a goddess, and she moved a queen."

"During her career she appeared in at least ninety characters, and those the most opposite, with the greatest success."

"She married, as his second wife, her former instructor, Mr. Yates, and died at her house in Stafford Row, May 3rd, 1787. Her remains are interred by those of her husband and father, in the chancel of Richmond Church, Surrey."

4 ft. 2 in. by 3 ft. 4 in.

Painted in November, 1771. Exhibited at the National Portrait Exhibition, 1867

SIR D. WILKIE, R.A.

225 15 0 294 "DIGGING FOR RATS"

T. Agnew & Sons.

7 in. by 5½ in.

A study for the picture the property of the Royal Academy

SIR D. WILKIE, R.A., 1824.

£. s. d. LOT.
147 0 0 295 THE TRUMPETER'S DEPARTURE
15½ in. by 12 in.

PURCHASER,
T. Agnew & Sons.

SIR D. WILKIE, R.A.

136 10 0 296 A SUPPER SCENE: an illustration to 'Old Mortality'
12½ in. by 18 in.
*Engraved by R. Graves in Cadell's Edition of the
'Waverley Novels'*

E. F. White.

SIR D. WILKIE, R.A.

735 0 0 297 THE PENNY WEDDING
1 ft. 8½ in. by 2 ft. 9 in.
*A sketch for the large picture in the possession of H.M. the
Queen*

Baron A. Grant.

SIR D. WILKIE, R.A.

630 0 0 298 THE ESCAPE OF MARY, QUEEN OF SCOTS, FROM
LOCHLEVEN CASTLE

The chief deviser of this enterprise was George Douglas, younger son of the family of Lochleven, whom the Queen had gained over by the prospect of high favour and distinction to attempt her deliverance. He is here represented with the keys in one hand, obtained by stealth from his elder brother, the keeper, while with the other he is handing the Queen into the boat to be conveyed across the lake, where his horses were waiting to expedite her flight to Niddrie. Behind the Queen are the Lady Fleming, Catherine Seaton, and Ronald Graeme, as described by Sir Walter Scott in his tale of 'The Abbott.'

48 in. by 65 in.

*From the Collection of E. Rose Tunno, Esq., for whom it
was painted. Exhibited at the Royal Academy, 1837*

J. M. W. TURNER, R.A.

315 0 0 299 A COAST SCENE, with stranded boats and an old capstan
12½ in. by 17½ in.

A. Betts.

J. M. W. TURNER, R.A.

78 15 0 300 A SUNNY LANDSCAPE, with a woman kneeling before a roadside
cross
15 in. by 22 in.

W. Cox.

<p>£. s. d.</p> <p>120 15 0</p>	<p>LOT.</p> <p>301 A SUNNY RIVER-SCENE, with anglers—the companion</p>	<p>J. M. W. TURNER, R.A.</p>	<p>PURCHASER.</p> <p><i>W. Cox.</i></p>
<p>283 10 0</p>	<p>302 EARLY MORNING ON THE COAST: the mist on the waters 10 in. by 14 in. <i>From the Collection of the late W. Roberts, Esq.</i></p>	<p>J. M. W. TURNER, R.A.</p>	<p><i>M. D. Conway.</i></p>
<p>630 0 0</p>	<p>303 KILGARREN CASTLE, with rocks and a figure in the fore- ground 1 ft. 11 in. by 2 ft. 5 in.</p>	<p>J. M. W. TURNER, R.A.</p>	<p><i>New York Museum Art.</i></p>
<p>840 0 0</p>	<p>304 AN OPEN SEA VIEW, with an Indiaman and two fishing boats 13 in. by 18 in.</p>	<p>J. M. W. TURNER, R.A.</p>	<p><i>A. Betts.</i></p>
<p>2835 0 0</p>	<p>305 KILGARREN CASTLE, with bathers in the river 3 ft. by 4 ft.</p>	<p>J. M. W. TURNER, R.A.</p>	<p><i>New York Museum of Art.</i></p>
<p>4567 10 0</p>	<p>306 THE JUNCTION OF THE THAMES AND MEDWAY, from the Nore Buoy, with a distant view of Sheerness and the Isle of Sheppey 3 ft. 6½ in. by 4 ft. 8½ in. <i>From the Collection of the late John Newington Hughes, Esq., of Winchester, 1848</i></p>	<p>J. M. W. TURNER, R.A.</p>	<p><i>T. Agnew & Sons.</i></p>
<p>5250 0 0</p>	<p>307 WALTON BRIDGES, with boats and figures, cows and horses watering 3 ft. 1 in. by 4 ft. 1 in. <i>Bought from the artist</i> <i>Exhibited at Manchester, 1857</i></p>	<p>J. M. W. TURNER, R.A.</p>	<p><i>T. Agnew & Sons.</i></p>

Fifth Day's Sale.

On FRIDAY, MAY 3, 1872.

			C. BEGA.	PURCHASER.
£.	s.	d.	LOT.	
29	8	0	308 THE MANDOLIN PLAYER 15 in. by 13 in.	<i>A. Seymour, M.P.</i>
			N. BERCHEM.	
28	7	0	309 THE FERRY BOAT—moonlight 10 in. by 12½ in.	<i>Edward Smith.</i>
			N. BERCHEM.	
42	0	0	310 A PARTY OF MULETEERS, with animals passing through a ford. <i>Signed</i> 16 in. by 19 in.	<i>Dr. de Noe Walker.</i>
			BLOEMART.	
113	8	0	311 THE PRODIGAL FEEDING WITH THE SWINE 3 ft. 5 in. by 5 ft. 4 in.	<i>Colnaghi & Co.</i>
			M. A. CARAVAGGIO.	
27	6	0	312 SS. PETER AND PAUL, with a scroll of Hebrew manuscript and an open book in front 4 ft. 2 in. by 3 ft. 5 in.	<i>W. Cox.</i>
			A. CARACCI.	
26	5	0	313 ST. JOHN, seated, with the lamb at his side 6 ft. 4 in. by 4 ft. 9 in. <i>From Lord Coventry's Collection</i>	<i>W. Cox.</i>

A. CUYP.

£.	s.	d.	LOT.	PURCHASER.
14	3	6	314 INTERIOR OF A FARM BUILDING, with peasants, a dog, cows, sheep, and poultry 26 in. by 36 in.	<i>Sedelmeyer.</i>

A. CUYP.

54	12	0	315 A DUTCH MEADOW, with a peasant woman seated milking a cow, two brass milkpails at her side, five other cows, and a woman milking on the right 20 in. by 26 in.	<i>Colnaghi & Co.</i>
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A. CUYP.

17	17	0	316 A LANDSCAPE, with two cows and two sheep 16 in. by 17 in.	<i>H. Doyle.</i>
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A. CUYP.

120	15	0	317 THE SLEEPING HERDSMAN, in a landscape, with five cows, the town of Dort on the right in the distance 1 ft. 6 in. by 2 ft. 5 in. <i>See Smith's Catalogue</i>	<i>Sedelmeyer.</i>
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A. CUYP.

64	1	0	318 INTERIOR OF A SHED, with a peasant and two cows; another peasant seen through an open door on the right 1 ft. 6 in. by 1 ft. 9½ in.	<i>Sedelmeyer.</i>
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CLAUDE.

27	6	0	319 A GRAND ITALIAN LANDSCAPE, with figures crossing a bridge on the right, a herdsman with goats and sheep in the foreground 38 in. by 48 in.	<i>Colnaghi & Co.</i>
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P. DE KONING.

603	15	0	320 A GRAND BIRDS-EYE VIEW IN HOLLAND 5 ft. 1 in. by 6 ft. 9 in.	<i>New York Museum.</i>
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DIETRICY.

£. s. d.	LOT.	
42 0 0	321 PEASANTS, with animals at a fountain, in imitation of K. du Jardin— <i>on copper</i> 10 $\frac{3}{4}$ in. by 15 in.	

PURCHASER.

J. Lloyd.

G. DOW.

88 4 0	322 INTERIOR OF A CELLAR, with three figures: candlelight 17 in. by 13 $\frac{1}{2}$ in.	
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Hicks.

K. DU JARDIN.

78 15 0	323 AN ITALIAN LANDSCAPE, with two peasants in conversation, and cattle and sheep near a pool of water: a round tower in the background on the left. <i>Signed, and dated 1675</i> 19 $\frac{1}{2}$ in. by 22 $\frac{1}{2}$ in.	
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Colnaghi & Co.

K. DU JARDIN.

42 0 0	324 A VIEW IN ROME, with three peasants playing cards near a fountain 17 in. by 14 in.	
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Colnaghi & Co.

EVERDINGEN.

48 6 0	325 VIEW OFF A DUTCH PORT, with a windmill and boats 15 $\frac{1}{2}$ in. by 26 in.	
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M. Colnaghi.

SASSO FERRATO.

183 15 0	326 THE MADONNA AND CHILD, after Raffaelle 30 in. by 24 in.	
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C. J. Nieuwenhuys.

MAZZOLINO DI FERRARA

73 10 0	327 THE REPOSE OF THE HOLY FAMILY, with St. Catherine 25 in. by 18 $\frac{1}{2}$ in.	
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Johnson.

J. B. GREUZE.

252 0 0	328 DOMESTIC FELICITY 12 $\frac{3}{4}$ in. by 16 in.	
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New York Museum of Art.

			GIORGIONE.	PURCHASER.
£. s. d.	LOT.			
10 10 0	329 THE VIRGIN AND CHILD AND ST. JOHN			<i>N. P. Simes.</i>
	21 in. by 17 in.			
			M. HOBDEM.	
231 0 0	330 A GRAND FOREST-SCENE, with a pool of water under a group of fine trees in the foreground, and two figures reposing on a road			<i>Capt. Louther.</i>
	2 ft. by 2 ft. 10 in.			
			J. HUYSMAN DE MALINES.	
35 14 0	331 A ROCKY LANDSCAPE, with a cottage, figures, and cows			<i>Gipps.</i>
	17 in. by 24 in.			
			J. MOUCHERON AND A. VAN DE VELDE.	
48 6 0	332 AN ITALIAN LANDSCAPE, with a muleteer and other figures and animals			<i>Everard & Co.</i>
	19 in. by 27 in.			
			J. MOUCHERON AND A. VAN DE VELDE.	
84 0 0	333 AN ITALIAN LANDSCAPE, with a river falling in a cascade, and a peasant driving animals up a road			<i>T. Rutley.</i>
	1 ft. 9 in. by 2 ft. 4 in.			
			P. NEEFS.	
42 0 0	334 INTERIOR OF A CATHEDRAL, with figures— <i>on copper</i>			<i>Everard & Co.</i>
	6 in. by 9 in.			
			ISAAC OSTADE.	
58 16 0	335 A PARTY OF PEASANTS, with horses, before an inn door. <i>Signed</i>			<i>Everard & Co.</i>
	14 in. by 19 in.			
			ISAAC OSTADE.	
22 1 0	336 A GROUP OF PEASANTS BEFORE A CHARLATAN—oval			<i>Sedelmeyer.</i>
	8 in. by 6 in.			

			ISAAC OSTADE.	PURCHASER.
£. s. d.	LOT.			
32 11 0	337 INTERIOR, with a hurdy-gurdy player, and peasants singing 9 in. by 10 $\frac{3}{4}$ in.			<i>Everard & Co.</i>
A. OSTADE.				
11 11 0	338 INTERIOR, with boors playing cards 12 $\frac{1}{2}$ in. by 15 in.			<i>Everard & Co.</i>
P. PATEL.				
10 10 0	339 A CLASSICAL COMPOSITION, with a ruined temple and figures. <i>Signed and dated</i> 2 ft. 4 $\frac{1}{2}$ in. by 3 ft. 1 $\frac{1}{2}$ in.			<i>W. Cox</i>
PLATZER.				
84 0 0	340 THE TRIUMPH OF BACCHUS 22 in. by 31 in. <i>From Lord Northwick's Collection</i>			<i>Everard & Co.</i>
PLATZER.				
29 8 0	341 A FETE CHAMPETRE, with many figures— <i>on copper</i> 20 in. by 30 in.			<i>Everard & Co.</i>
PLATZER.				
73 10 0	342 THE MARRIAGE OF BACCHUS AND ARIADNE 18 in. by 25 in.			<i>C. J. Nieuwenhuys.</i>
A. PYNACKER.				
21 0 0	343 A LANDSCAPE, with muleteers halting with a flock of sheep and goats at a watering-place. <i>Signed</i> 14 $\frac{1}{2}$ in. by 17 in.			<i>Everard & Co.</i>
REMBRANDT.				
22 1 0	344 THE ADORATION OF THE SHEPHERDS 3 ft. 9 in. by 2 ft. 11 in.			<i>Everard & Co.</i>
JOSEPH RIBERA (IL SPAGNOLETTO).				
33 12 0	345 ST. JOSEPH. <i>Signed</i> 4 ft. 3 $\frac{1}{2}$ in. by 3 ft. 5 in.			<i>W. Cox.</i>

ROTHENHAEMER, BREUGHEL, AND VAN KESSEL.

£.	s.	d.	LOT.	PURCHASER.
168	0	0	346 THE REPOSE OF THE HOLY FAMILY, with St. Elizabeth, St. John, and angels, surrounded by a garland of flowers and fruits, supported by angels <i>3 ft. 3 in. by 31 in.</i>	Barry.

RUBENS.

39 18 0	347 THE ASSUMPTION OF THE VIRGIN <i>4 ft. 2 in. 3 ft. 2 in.</i>	W. Cox.
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RUBENS.

348 TWO ANGELS BEARING A FESTOON OF FOLIAGE AND FLOWERS <i>2 ft. 4 in. by 2 ft. 10 in.</i>	Montalba.

26 5 0	RUBENS.
	349 THE COMPANION

RUBENS.

1291 10 0	350 THE FAMILY OF RUBENS. The artist in the character of St. George, preceded by his three wives, presenting themselves to the Virgin, who receives them, holding the infant Christ in her arms, a group of four infant angels above, St. Jerome and an angel in front. <i>From the Balbi Palace at Genoa, and the Collection of Mr. Walsh Porter, 1810</i> <i>7 ft. 6 in. by 6 ft. 9 in.</i> <i>Engraved</i>	Colnaghi & Co.
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JACOB RUYSDAEL.

66 3 0	351 A VIEW IN HOLLAND, with sandhills, and two figures with a dog on a road <i>14 in. by 20 in.</i>	W. Wells.
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JACOB RUYSDAEL.

86 2 0	352 A ROAD THROUGH A CORNFIELD, with a peasant, a windmill, and church in the background <i>19 in. by 23 in.</i>	Everard & Co.
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JACOB RUYSDAEL.

£. s. d. LOT.

315 0 0 353 A VIEW IN GUELDERLAND, with a church and a château in the foreground near a stream, a felled tree on right; a gleam of sunshine illuminates the middle distance, and a woody height beyond. *Signed*
 2 ft. 5 in, by 3 ft.

JAN STEEN.

33 12 0 354 A GROUP OF FOUR PEASANTS BEFORE AN INN-DOOR
 12 in. by 11 in.

PURCHASER.
C. J. Nieuwenhuys.

ABRAHAM STORCK.

84 0 0 355 A GRAND NAVAL ENGAGEMENT BETWEEN THE DUTCH AND ENGLISH FLEETS
 3 ft. 2 in. by 4 ft. 2 in.
From the Collection of G. Gee, Esq.

New York Museum of Art.

TEMPESTA.

16 16 0 356 A GRAND COAST-SCENE, with a shipwreck and figures
 4 ft. by 5 ft. 11 in.

W. Cox.

D. TENIERS.

399 0 0 357 INTERIOR, with an alchemist and attendant, two other figures in the background. *Signed*
 16 in. by 25 in.
From the Collection of G. Gee, Esq.

A. Betts.

D. TENIERS.

8 18 6 358 INTERIOR, with five peasants and a dog
 6½ in. by 5¼ in.

C. J. Nieuwenhuys.

D. TENIERS.

31 10 0 359 PEASANTS, with horses near a shed on a river—a *pasticcio*
 10 in. by 13½ in.

Colnaghi & Co.

TINTORETTO.

12 12 0 360 THE AGONY IN THE GARDEN
 2 ft. 10 in. by 3 ft. 8 in.
From the Collection of Lord Northwick

Johnson.

			J. VERNET.	PURCHASER.
£.	s.	d.	LOT.	
117	12	0	361 A GRAND MEDITERRANEAN COAST-SCENE, with vessels and boats, a group of figures round a fire in the foreground. <i>Signed and dated</i> <i>3 ft. 3 in. by 4 ft. 6 in.</i>	Gipps.
W. VAN DE VELDE.				
31	10	0	362 A SEA VIEW, with an English man-of-war saluting Dutch yachts <i>14 in. by 17½ in.</i>	Spence.
W. VAN DE VELDE.				
178	10	0	363 A CALM, with a fleet of fishing-boats and a man-of-war at anchor <i>20½ in. by 27 in.</i>	Everard & Co.
P. WOUVERMANS.				
630	0	0	364 THE FORTUNE-TELLER <i>13 in. by 15 in.</i> <i>See Smith's Catalogue, Supplement. Exhibited at the British Institution, 1835</i>	<i>The Earl of Beccive.</i>
J. WYNANTS AND A. VAN DE VELDE.				
194	5	0	365 A LANDSCAPE, with peasants and cattle on a road under a sand-bank <i>9 in. by 11 in.</i>	<i>M. Colnaghi.</i>

End of Fifth Day's Sale.

Sixth Day's Sale.

On SATURDAY, MAY 4, 1872.

WATER-COLOUR DRAWINGS.

			LOT.	G. BARRETT.	PURCHASER.
£	s.	d.	366	A CLASSICAL COMPOSITION, with buildings and figures 11 $\frac{3}{8}$ in. by 13 $\frac{3}{4}$ in.	<i>A. Betts.</i>
56	14	0	367	“ COMING INTO PORT ” 9 $\frac{7}{8}$ in. by 18 in.	<i>W. Cox.</i>
				C. BENTLEY.	
17	6	6	368	A WATERFALL 11 $\frac{3}{4}$ in. by 17 $\frac{1}{8}$ in.	<i>Permain.</i>
				C. BENTLEY.	
8	8	0	369	A VIEW IN WALES, with a peasant driving sheep 7 $\frac{1}{2}$ in. by 16 in.	<i>Colls.</i>
				R. S. BOND.	
42	0	0	370	BRITTANY SHEEP 22 in. by 32 in. <i>Engraved by Zobel</i>	<i>Pilgeram & Lefèvre.</i>
				ROSA BONHEUR, 1868.	
210	0	0	371	GAMESTERS QUARRELLING 6 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in.	<i>T. Agnew & Sons.</i>
				G. CATTERMOLE.	

		G. CATTERMOLE, 1853.	
£. s. d.	LOT.		PURCHASER.
96 12 0	372 THE BRIGAND'S REPAST <i>7½ in. by 12½ in.</i>		<i>J. & W. Vokins.</i>
		G. CATTERMOLE.	
78 15 0	373 THE FALCONER <i>8½ in. by 11¾ in.</i>		<i>J. & W. Vokins.</i>
		G. CATTERMOLE, 1850.	
220 10 0	374 THE FAREWELL <i>11½ in. by 15½ in.</i>		<i>Grundy & Smith.</i>
		J. CONSTABLE, R.A.	
44 2 0	375 A LANDSCAPE, with sheep: sunshine after a shower <i>7¾ in. by 10¾ in.</i>		<i>R. P. Barrow.</i>
		D. COX.	
7 7 0	376 ROCKS AND TREES— <i>in black chalk</i> <i>10½ in. by 7¼ in.</i>		<i>Cheshire.</i>
		D. COX.	
21 0 0	377 A RUINED ABBEY— <i>in sepia</i> <i>6¾ in. by 10¼ in.</i>		<i>T. Agnew & Sons.</i>
		D. COX.	
24 3 0	378 WINDSOR CASTLE, from the Thames— <i>in sepia</i> <i>5¾ in. by 11¼ in.</i>		<i>A. Betts.</i>
		D. COX.	
28 7 0	379 HADDON HALL, with cows— <i>in sepia</i> <i>7 in. by 10¼ in.</i>		<i>T. Agnew & Sons.</i>
		D. COX.	
23 2 0	380 THE TUILLERIES GARDENS— <i>in sepia</i> <i>7½ in. by 10½ in.</i>		<i>Heggie.</i>

			D. COX.	
£. s. d.	LOT.			PURCHASER.
28 7 0	381 A MOUNTAINOUS LAKE-SCENE $6\frac{7}{8}$ in. by 10 in.			<i>Julian Goldsmid, M.P.</i>
			D. COX.	
12 1 6	382 SHOWERY WEATHER $6\frac{1}{2}$ in. by 9 in.			<i>W. Cox.</i>
			D. COX, 1831.	
57 15 0	383 ON THE THAMES, with hay-barges and boats $6\frac{1}{2}$ in. by $9\frac{3}{4}$ in.			<i>T. Agnew & Sons.</i>
			D. COX.	
21 0 0	384 A VALLEY IN WALES, with horsemen and cattle $5\frac{1}{8}$ in. by $7\frac{5}{8}$ in.			<i>Woodcock.</i>
			D. COX.	
58 16 0	385 A QUIET POOL $7\frac{1}{4}$ in. by $10\frac{1}{2}$ in.			<i>Grundy & Smith.</i>
			D. COX.	
86 2 0	386 A WELSH VALLEY, with drovers and cattle $10\frac{3}{8}$ in. by $14\frac{5}{8}$ in.			<i>Tooth.</i>
			D. COX.	
99 15 0	387 MILKING-TIME $10\frac{3}{8}$ in. by $14\frac{1}{4}$ in.			<i>T. Agnew & Sons.</i>
			D. COX, 1834.	
34 13 0	388 A COAST SCENE, with figures and boats $4\frac{7}{8}$ in. by $6\frac{7}{8}$ in.			<i>Tooth.</i>
			D. COX.	
19 19 0	389 THE NEW INN, LYNMOUTH 6 in. by $8\frac{1}{2}$ in.			<i>C. Campbell.</i>

			D. COX.	
£. s. d.	LOT.			PURCHASER.
22 1 0	390 OLD COTTAGES	6 $\frac{3}{8}$ in. by 9 $\frac{1}{2}$ in.		Woodcock.
			D. COX.	
85 1 0	391 AN OVERSHOT MILL IN WALES, with figures	8 $\frac{3}{8}$ in. by 13 $\frac{1}{8}$ in.		Pilgeram & Lefèvre.
			D. COX.	
19 19 0	392 GRASMERE CHURCH	7 $\frac{1}{8}$ in. by 5 $\frac{1}{2}$ in.		C. Campbell.
			D. COX, 1836.	
30 9 0	393 TINTERN ABBEY	6 $\frac{1}{8}$ in. by 9 in.		Permain.
			D. COX, 1827.	
120 15 0	394 LANCASTER SANDS, with a farmer on horseback and fishermen	8 $\frac{1}{8}$ in. by 11 $\frac{3}{8}$ in.		Tooth.
			D. COX.	
26 5 0	395 VAL CRUCIS ABBEY	6 $\frac{1}{2}$ in. by 10 $\frac{3}{8}$ in.		J. M. Heathcote.
			D. COX.	
24 3 0	395* A MOUNTAINOUS LANDSCAPE— <i>a sketch</i>			Rev. C. J. Sale.
			D. COX.	
92 8 0	396 GREENWICH HOSPITAL	11 $\frac{1}{4}$ in. by 14 $\frac{7}{8}$ in.		Permain.
			D. COX.	
48 6 0	397 A GARDEN TERRACE IN NORTH WALES	7 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.		Thrupp.
			D. COX.	
189 0 0	398 A ROCKY RIVER SCENE, with angler	10 $\frac{1}{2}$ in. by 14 $\frac{1}{4}$ in.		A. Betts.

D. COX.

£. s. d. LOT.
 52 10 0 399 FORT ROUGE, CALAIS
 $7\frac{3}{4}$ in. by $11\frac{3}{4}$ in.

PURCHASER.
J. Heugh.

D. COX.

168 0 0 401 PLOUGHING
 $7\frac{1}{4}$ in. by $10\frac{1}{4}$ in.

T. Agnew & Sons.

D. COX, 1838.

278 5 0 402 A LAKE SCENE, with a flock of sheep and figures
 $8\frac{1}{8}$ in. by $12\frac{1}{8}$ in.

T. Agnew & Sons.

D. COX.

451 10 0 403 A FARM, with cows and ducks near a pool
 $10\frac{1}{2}$ in. by $14\frac{1}{2}$ in.

Grundy & Smith.

E. W. COOKE, R.A.

113 8 0 404 SCHEVELING SHORE
 $8\frac{3}{4}$ in. by $12\frac{3}{8}$ in.

Tooth.

E. W. COOKE, R.A., 1836.

31 10 0 405 FISHERMEN IN A BOAT, in a chalk cave
 $8\frac{3}{8}$ in. by $10\frac{7}{8}$ in.

Permain.

J. B. DE JONGHE.

56 14 0 406 A LANDSCAPE, with figures and animals by E. VERBOECKHOVEN
 $12\frac{3}{4}$ in. by 18 in.

J. Heugh.

P. DE WINT.

315 0 0 407 A BIRDS-EYE VIEW OVER A RIVER, with boats, figures,
 and cattle
 $13\frac{1}{2}$ in. by 22 in.

T. Agnew & Sons.

T. C. DIBDIN, 1838.

22 1 0 408 AN EASTERN PALACE
 11 in. by 16 in.

W. Cox.

COPLEY FIELDING.

£.	s.	d.	LOT.	PURCHASER.
22	1	0	409 A RIVER SCENE, with a windmill <i>5½ in. by 7¾ in.</i>	<i>Rev. C. J. Sale.</i>

COPLEY FIELDING, 1828.

63	0	0	410 A MOUNTAINOUS RIVER SCENE, with a peasant with a horse and cart <i>12¾ in. by 15¾ in.</i>	<i>Bullock.</i>
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COPLEY FIELDING.

31	10	0	411 AN OPEN LANDSCAPE, with a peasant and cows <i>7½ in. by 10¾ in.</i>	<i>Permain.</i>
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COPLEY FIELDING, 1827.

52	10	0	412 VIEW OVER A VALLEY, with a man on a road <i>7 in. by 10½ in.</i>	<i>Holmes.</i>
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COPLEY FIELDING.

42	0	0	413 A MOUNTAINOUS LANDSCAPE, with cascade and two figures in the foreground <i>6 in. by 7½ in.</i>	<i>J. Carlisle.</i>
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W. P. FRITH, R.A.

37	16	0	414 THE STAGE-COACH INCIDENT— <i>a sketch</i> <i>8½ in. by 6¾ in.</i>	<i>W. Cox.</i>
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W. E. FROST, R.A.

67	4	0	415 BACCHANTES DANCING—arched top <i>12¾ in. by 9¾ in.</i>	<i>J. & W. Vokins.</i>
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W. E. FROST, R.A.

31	10	0	416 VENUS, WITH CUPID AND NYMPHS <i>10 in. by 14 in.</i>	<i>W. Cox.</i>
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W. E. FROST, R.A.,

27	6	0	417 FLORA CROWNED BY NYMPHS <i>7 in. by 9½ in.</i>	<i>Woodcock.</i>
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BIRKET FOSTER.

£.	s.	d.	LOT.	PURCHASER.
171	3	0	418 "BRINGING HOME THE CALF"	<i>E. Smith.</i>

8 $\frac{3}{4}$ in. by 12 $\frac{1}{4}$ in.

T. GAINSBOROUGH, R.A.

5 15 6	419	Two peasants with sheep 10 $\frac{1}{2}$ in. by 15 in. <i>A sketch in chalk</i>	<i>Gipps.</i>
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J. D. HARDING.

46 2 0	420	PEASANTS IN CONVERSATION AT A ROADSIDE CROSS 8 $\frac{3}{8}$ in. by 12 $\frac{1}{2}$ in.	<i>Permain.</i>
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J. D. HARDING.

53 11 0	422	A MARKET PLACE IN AN ITALIAN TOWN 8 $\frac{5}{8}$ in. by 12 $\frac{1}{4}$ in.	<i>Whitehead.</i>
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J. D. HARDING.

43 1 0	423	VIEW IN ITALY, with a bullock waggon and figures 8 in. by 12 in.	<i>W. Cox.</i>
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H. H. HARRIS.

8 18 6	424	A CORNFIELD 9 in. by 14 in.	<i>J. Cheshire.</i>
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H. H. HARRIS.

7 17 6	425	A ROAD SCENE, with a herdsman and cows 8 $\frac{1}{8}$ in. by 12 in.	<i>Izon.</i>
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H. H. HARRIS.

6 6 0	426	VAL CRUCIS ABBEY 10 $\frac{5}{8}$ in. by 8 $\frac{1}{2}$ in.	<i>Woodcock.</i>
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H. H. HARRIS.

11 11 0	427	EVENING : boy driving sheep	<i>Page.</i>
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H. H. HARRIS, 1861.

£.	s.	d.	LOT.	PURCHASER.
13	2	6	429 OLD STREET AT DINAN, BRITTANY 18½ in. by 13½ in.	Page.

H. H. HARRIS.

16	5	6	430 A SUMMER'S EVENING: a landscape with a cottage and cows 12½ in. by 19½ in.	<i>J. Cheshire.</i>
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H. H. HARRIS.

16	16	0	431 INTERIOR OF A WELSH FARMHOUSE 12½ in. by 19½ in.	<i>Whitehead.</i>
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H. H. HARRIS.

18	7	6	432 ON THE HILLS ABOVE BETTWYS-Y-COED 13½ in. by 19½ in.	<i>J. Lloyd.</i>
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H. H. HARRIS.

22	1	0	433 MOUNTAIN CRAG NEAR CAPEL CURIG, NORTH WALES 12¾ in. by 19½ in.	<i>J. Lloyd.</i>
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By JAMES HOLLAND.

36	15	0	434 THE CONVENT, BATALHA 11 in. by 17 in.	<i>J. Lloyd.</i>
1	10	0	435 ROUEN: a street scene 10 in. by 7 in.	<i>Gilbert.</i>
16	5	6	436 PONTE DEL CAVALLO, VENICE 14 in. by 20 in.	<i>W. Cox.</i>
11	0	6	437 S. TOMASO, GENOA 14 in. by 20 in.	<i>W. Cox.</i>
14	3	6	438 A CANAL SCENE, DELFT 10 in. by 17 in.	<i>W. Cox.</i>
4	14	6	439 THE THAMES AT GREENWICH 6 in. by 24 in.	<i>E. F. White.</i>
22	1	0	440 ON THE GRAND CANAL, VENICE 12 in. by 17 in.	<i>F. Wood.</i>
7	17	6	441 INTERIOR OF ST. STEPHEN'S, VIENNA 9¾ in. by 22 in.	<i>W. Cox.</i>
34	13	0	442 ROTTERDAM 12 in. by 17 in.	<i>W. Cox.</i>

L.	s.	d.	LOT.	PURCHASER.
4	14	6	443 ROTTERDAM, October, 1845 12 in. by 17 in.	W. Cox.
34	13	0	444 LISBON 10 in. by 17 in.	Hooper.
21	0	0	445 OLD COTTAGE AND FIGURE, NORTH WALES 14 in. by 21 in.	Permain.
30	9	0	446 A CANAL SCENE, VENICE 14 in. by 20 in.	Holmes.
54	12	0	447 AFTER MARKET, VENICE 16 in. by 9 $\frac{3}{4}$ in.	Permain.
44	2	0	448 A CANAL SCENE, VENICE 13 $\frac{1}{2}$ in. by 9 $\frac{3}{4}$ in.	Permain.
W. HUNT.				
15	15	0	449 A LADY SEWING 6 $\frac{1}{4}$ in. by 4 $\frac{3}{4}$ in.	Woodcock.
W. HUNT.				
57	15	0	450 A LADY DRAWING: candlelight 10 $\frac{7}{8}$ in. by 14 $\frac{7}{8}$ in.	J. & W. Vokins.
W. HUNT.				
94	10	0	451 A BOY WITH A PITCHER 10 $\frac{3}{8}$ in. by 7 $\frac{1}{8}$ in.	J. & W. Vokins.
W. HUNT.				
9	9	0	452 THE MAGDALENE 10 in. by 8 $\frac{1}{8}$ in.	Colls.
W. HUNT.				
24	3	0	453 A GIPSY TENT 5 $\frac{5}{8}$ in. by 8 $\frac{1}{2}$ in.	T. Agnew & Sons.
W. HUNT.				
31	10	0	454 RUSTIC TOILET 13 $\frac{1}{4}$ in. by 17 $\frac{1}{4}$ in.	G. Moore.
W. HUNT.				
109	10	0	455 THE RESTLESS SITTER 11 $\frac{7}{8}$ in. by 8 $\frac{3}{8}$ in.	S. Addington.

W. HUNT, 1860.

L.	s.	d.	LOT.
105	0	0	456 WHITE CAMELLIA, GRAPES, AND HOLLYBERRIES $5\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

PURCHASER.

W. Cox.

W. HUNT.

131	5	0	457 APPLES AND PURPLE GRAPES $5\frac{3}{4}$ in. by $7\frac{3}{4}$ in.
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A. Betts.

110	5	0	458 APPLES AND BLACK GRAPES, with shell and holly 6 in. by $8\frac{1}{4}$ in.
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T. Agnew & Sons.

W. HUNT.

47	5	0	459 APPLE, PURPLE GRAPES, AND HOLLY—oval $4\frac{3}{8}$ in. by $7\frac{1}{2}$ in.
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T. Agnew & Sons.

W. HUNT.

52	10	0	460 BLACK AND WHITE GRAPES, APPLE, RASPBERRY, Currants, AND EGG $4\frac{7}{8}$ in. by 8 in.
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Permain.

W. HUNT.

131	5	0	461 A PEAR, A QUINCE, CHESTNUTS, AND HIPS—oval $7\frac{3}{4}$ in. by $11\frac{1}{8}$ in.
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J. & W. Vokins.

W. HUNT.

89	5	0	461* APPLE AND PURPLE GRAPES $6\frac{3}{4}$ in. by 10 in.
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T. Agnew & Sons.

W. HUNT.

267	15	0	462 A CHAFFINCH'S NEST AND WILD ROSE—oval $7\frac{7}{8}$ in. by $11\frac{1}{8}$ in.
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J. W. Vokins.

W. HUNT.

619	10	0	463 SPRING GATHERINGS $12\frac{3}{8}$ in. by $16\frac{1}{2}$ in.
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T. Agnew & Sons.

			W. HUNT.	
£.	s.	d.	LOT.	PURCHASER.
189	0	0	464 PURPLE GRAPES AND APPLE—oval $6\frac{5}{8}$ in. by $8\frac{7}{8}$ in.	<i>W. Cox.</i>
			W. HUNT.	
189	0	0	465 GOLDFINCH'S AND CHAFFINCH'S NESTS AND MAY-BLOSSOM 9 in. by $12\frac{1}{2}$ in.	<i>Permain.</i>
			W. HUNT.	
45	3	0	466 BLACK GRAPES AND APPLE $8\frac{1}{8}$ in. by $9\frac{3}{4}$ in.	<i>Valpy.</i>
			W. HUNT.	
262	10	0	467 PRIMROSES AND HEDGE SPARROW'S NEST $10\frac{3}{4}$ in. by $7\frac{5}{8}$ in.	<i>J. & W. Vokins.</i>
			W. HUNT.	
63	0	0	468 BLACK AND WHITE GRAPES AND STRAWBERRIES $5\frac{1}{4}$ in. by $7\frac{3}{4}$ in.	<i>Permain.</i>
			W. HUNT.	
147	0	0	469 NEST OF THE LONG-TAILED TIT, HOLLY, AND DOUBLE MAYBLOSSOM $8\frac{7}{8}$ in. by $12\frac{3}{4}$ in.	<i>Rev. C. J. Sale.</i>
			W. HUNT.	
257	5	0	470 PRIMROSES AND CHERRY BLOSSOM—oval $12\frac{1}{8}$ in. by $9\frac{5}{8}$ in.	<i>T. Agnew & Sons.</i>
			W. HUNT.	
58	16	0	471 BLACKBERRIES, NUTS, SHELL, AND HIPS—oval $7\frac{1}{2}$ in. by $9\frac{1}{8}$ in.	<i>Rev. C. J. Sale.</i>
			W. HUNT.	
58	16	0	472 THE NUT GATHERER 17 in. by $12\frac{3}{4}$ in.	<i>J. Cheshire.</i>

W. HUNT AND J. D. HARDING.

£.	s.	d.	LOT.	PURCHASER.
262	10	0	473 WAYFARERS <i>21½ in. by 16 in.</i>	<i>J. Rhodes.</i>

MRS. MARGETTS, 1849.

32	11	0	474 FLOWERS AND FRUIT <i>14 in. by 17½ in.</i>	<i>W. Cox.</i>
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J. MARTIN, K.L., 1833.

74	11	0	475 A RIVER SCENE, with bathers <i>7¾ in. by 10½ in.</i>	<i>T. Agnew & Sons.</i>
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J. MARTIN, K.L., 1834.

22	1	0	476 A PARK SCENE, WITH CHURCH <i>4¾ in. by 6⅞ in.</i>	<i>Page.</i>
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J. MARTIN, K.L., 1833.

53	11	0	477 THE ANGEL APPEARING TO THE SHEPHERDS <i>7½ in. by 10¼ in.</i>	<i>Colls.</i>
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J. MARTIN, K.L., 1841.

46	4	0	478 A LANDSCAPE, with a man and dog: sunset <i>9 in. by 13⅓ in.</i>	<i>E. F. White.</i>
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J. MARTIN, K.L.

38	17	0	479 A CLASSICAL LANDSCAPE, with two figures <i>7½ in. by 9½ in.</i>	<i>Valpy.</i>
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W. MÜLLER.

9	19	6	480 HAGAR AND ISHMAEL <i>4½ in. by 6½ in.</i> <i>A sketch for the picture</i>	<i>Johnson.</i>
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W. MÜLLER.

10	10	0	481 A SHEIK REPOSING <i>11¼ in. by 17¼ in.</i>	<i>Permain.</i>
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			W. MULLER, 1842.	PURCHASER	
£.	s.	d.	LOT.		
58	16	0	482 MILL COTTAGE, NORTH WALES—arched top 14 in. by 17 $\frac{3}{4}$ in.	Woodcock.	
			W. MÜLLER.		
27	6	0	483 INTERIOR OF A STUDIO 13 in. by 12 $\frac{1}{4}$ in.	Weston.	
			J. NASH, 1835.		
16	5	6	484 AN OLD MILL, with angler 9 $\frac{5}{8}$ in. by 13 $\frac{7}{8}$ in.	Gipps.	
			J. NASH.		
21	0	0	485 AN OLD HALL: haymakers reposing 10 $\frac{1}{2}$ in. by 13 $\frac{3}{8}$ in.	J. Lloyd.	
			J. P. PETTITT, 1865.		
17	6	6	487 THE GROVE, STANMORE: the garden terrace 15 $\frac{1}{2}$ in. by 10 $\frac{3}{8}$ in.	W. Cox.	
8	0	0	488 THE AVENUE AT THE GROVE 15 $\frac{1}{2}$ in. by 10 $\frac{3}{8}$ in.	W. Cox.	
16	16	0	489 A GARDEN WALK AT THE GROVE 15 $\frac{1}{2}$ in. by 10 $\frac{3}{8}$ in.	W. Cox.	
35	14	0	490 THE ROSE GARDEN 15 $\frac{1}{2}$ in. by 10 $\frac{3}{8}$ in.	W. Cox.	
43	1	0	491 THE GARDEN TERRACE 15 $\frac{1}{2}$ in. by 10 $\frac{3}{8}$ in.	W. Cox.	
42	0	0	492 THE FLOWER GARDEN 15 $\frac{1}{2}$ in. by 10 $\frac{3}{8}$ in.	W. Cox.	
			P. F. POOLE, R.A.		
23	2	0	493 A GIRL AT A STILE 10 in. by 7 in.	McLean.	
			P. F. POOLE, R.A., 1836.		
57	15	0	494 A GIRL AT A SPRING 15 $\frac{3}{8}$ in. by 11 $\frac{7}{8}$ in.	Permain.	

			P. F. POOLE, R.A., 1840.	PURCHASER.
£.	s.	d.	LOT.	
73	10	0	495 THE RUSTIC TOILET <i>17½ in. by 12¾ in.</i>	<i>Permain.</i>
J. B. PYNE, 1857.				
37	16	0	496 A RIVER SCENE, with stranded boats, figures, and cows <i>12¾ in. by 18¾ in.</i>	<i>Page.</i>
J. B. PYNE.				
21	0	0	497 A ROAD AT THE EDGE OF A WOOD, with birds' nesters <i>9½ in. by 13½ in.</i>	<i>J. Carlisle.</i>
D. ROBERTS, R.A., 1835.				
56	14	0	498 A VIEW IN GREECE, with a ruin and figures <i>9 in. by 12½ in.</i>	<i>Tooth.</i>
C. STANFIELD, R.A.				
84	0	0	499 A CANAL SCENE, VENICE, with figures and merchandise <i>6 in. by 9 in.</i>	<i>J. Lloyd.</i>
C. STANFIELD, R.A., 1827.				
378	0	0	500 FORT ROUGE, CALAIS <i>12½ in. by 11 in.</i>	<i>Lane.</i>
STEPHANOFF.				
8	8	0	501 INTERIOR, with figures at a repast <i>7¾ in. by 5½ in.</i>	<i>Jupp.</i>
F. W. TOPHAM.				
115	10	0	502 BARNABY RUDGE AND HIS MOTHER <i>7½ in. by 6½ in.</i> <i>From the Collection of Charles Dickens, to whom it was presented by the artist</i>	<i>J. Heugh.</i>
J. M. W. TURNER, R.A.				
147	0	0	503 A ROCKY RIVER-SCENE, with a river falling in a cascade, a woman on a road going towards a cottage <i>7¾ in. by 10¼ in.</i>	<i>T. Agnew & Sons.</i>

			J. M. W. TURNER, R.A.	PURCHASER.
£.	s.	d.	LOT.	
472	10	0	504 ON THE THAMES, with boats and richly wooded banks <i>9$\frac{5}{8}$ in. by 13$\frac{7}{8}$ in.</i>	<i>T. Agnew & Sons.</i>
			J. M. W. TURNER, R.A.	
367	10	0	505 THE SOURCE OF THE TAMAR, a moor scene, with laden mules descending a hill and figures burning weeds on a hill beyond <i>7$\frac{7}{8}$ in. by 12$\frac{3}{4}$ in.</i>	<i>T. Agnew & Sons.</i>
			J. M. W. TURNER, R.A.	
850	10	0	506 PATTERDALE <i>10$\frac{3}{4}$ in. by 15$\frac{1}{2}$ in.</i>	<i>T. Agnew & Sons.</i>
			J. M. W. TURNER, R.A.	
1270	10	0	507 POWIS CASTLE <i>11$\frac{1}{4}$ in. by 17$\frac{3}{8}$ in.</i> <i>Engraved in the 'England and Wales' series</i>	<i>T. Agnew & Sons.</i>
			J. M. W. TURNER, R.A.	
2047	10	0	508 WINDERMERE <i>11$\frac{1}{2}$ in. by 18 in.</i> <i>Engraved in the 'England and Wales' series</i>	<i>Lane.</i>
			J. M. W. TURNER, R.A.	
1113	0	0	509 BRINKBURN PRIORY, NORTHUMBERLAND <i>11$\frac{5}{8}$ in. by 18$\frac{1}{8}$ in.</i> <i>Engraved in the 'England and Wales' series</i>	<i>W. Cox.</i>
			J. M. W. TURNER, R.A.	
745	10	0	510 ZURICH <i>11$\frac{1}{2}$ in. by 18$\frac{7}{8}$ in.</i>	<i>J. & W. Vokins.</i>
			J. M. W. TURNER, R.A.	
1155	0	0	511 HASTINGS BEACH: THE FISH MARKET <i>17$\frac{3}{8}$ in. by 26$\frac{1}{4}$ in.</i>	<i>J. & W. Vokins.</i>

<i>£. s. d.</i>	LOT.	J. M. W. TURNER, R.A.	PURCHASER.
2782 10 0	512 HEIDELBERG	13 $\frac{3}{4}$ in. by 20 $\frac{3}{4}$ in.	Lane.
2782 10 0	513 EHRENBREITSTEIN	11 $\frac{3}{4}$ in. by 17 $\frac{3}{8}$ in.	T. Agnew & Sons.
3307 10 0	514 BAMBOROUGH CASTLE	20 in. by 28 in.	Lane.
		<i>From the Collection of the Rev. E. Coleridge. Exhibited at Manchester 1867</i>	
71 8 0	515 YOUNG ANGLERS	12 $\frac{3}{8}$ in. by 9 $\frac{3}{4}$ in.	Page.
64 1 0	516 MEG DOD'S COTTAGE	10 $\frac{1}{4}$ in. by 14 $\frac{3}{4}$ in.	J. Lloyd.
147 0 0	517 RETURN FROM THE HUNT	8 $\frac{1}{8}$ in. by 12 $\frac{1}{2}$ in.	W. Cox.
23 2 0	518 A landscape, with a felled tree	13 $\frac{1}{2}$ in. by 8 $\frac{7}{8}$ in.	T. Agnew & Sons.
9 9 0	519 A HIGHLAND GAME	5 in. by 3 $\frac{1}{2}$ in.	W. Cox.
11 0 6	520 A ROAD SCENE, with figures crossing a rustic bridge	11 in. by 16 $\frac{1}{2}$ in.	Page.
3 13 6	521 THE STABLE-DOOR	13 $\frac{1}{4}$ in. by 10 $\frac{1}{2}$ in.	Keys.

			J. VARLEY.	PURCHASER.
£.	s.	d.	LOT.	
32	11	0	522 A PARK SCENE, with deer and ducks <i>11$\frac{5}{8}$ in. by 18$\frac{1}{2}$ in.</i>	<i>W. Cox.</i>
			J. VARLEY, 1842.	
42	0	0	523 A COAST SCENE, with a castle and cows <i>9 in. by 14$\frac{1}{4}$ in.</i>	<i>W. Cox.</i>
			A. VICKERS.	
22	1	0	524 VIEW IN ST. PETERSBURGH <i>9$\frac{3}{4}$ in. by 14$\frac{3}{4}$ in.</i>	<i>Holmes.</i>
			SIR D. WILKIE, R.A.	
8	18	6	525 Interior, with figures—in <i>indian ink</i> <i>6$\frac{1}{2}$ in. by 7$\frac{1}{4}$ in.</i>	<i>J. Waley.</i>
			VERBOECKHOVEN.	
64	1	0	526 Roman peasants and cattle	<i>Gipps.</i>
			VERBOECKHOVEN.	
31	10	0	527 A coast scene	<i>T. Agnew & Sons.</i>

Total - - - £164,501 5s.

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—••••—
On MONDAY, APRIL 29, 1872.
—••••—

£. s. d.	LOT.	PURCHASER.
10 0 0	1 A VIOLONCELLO, by NICHOLAS GAGLIANO, NAPLES—carving on back —in case	<i>G. Chanot.</i>
4 0 0	2 AN OLD VIOLIN, GUARNERIUS MODEL—in double case	<i>W.S. Woodward.</i>
5 0 0	3 A VIOLIN, YELLOW COLOUR—in French case	<i>Hill.</i>
5 10 0	4 A VIOLIN, GUARNERIUS MODEL—in a double mahogany case	<i>Hill.</i>
6 10 0	5 A FINE OLD VIOLONCELLO—in case	<i>Cleugh.</i>
11 0 0	6 A VIOLIN, by CARLO ANTONIO TESTORE, MILAN	<i>J.F. Borschitzky.</i>
2 0 0	7 A SILVER-MOUNTED BRAZIL-WOOD Bow, AND DOUBLE MAHOGANY CASE	<i>Wm. Webster.</i>
1 1 0	8 A SMALL YELLOW VIOLIN—in French case	<i>J. Breese</i>
2 15 0	9 A VERY PERFECT VIOL D'AMORE, by BERTRAND, PARIS, 1614— and filled-in case	<i>Hart.</i>
3 15 0	10 A HANDSOME TENOR, by VINCENZO PANORMO— <i>in good preservation</i>	<i>Lawley.</i>
5 5 0	11 A FINE VIOLIN—in case	<i>Webster.</i>
31 0 0	12 A HANDSOME AND PERFECT VIOLONCELLO, by GUISEPPE CAPPA, SALUZZO—with filled-in case	<i>W. E. White.</i>
9 15 0	13 A VIOLIN, by NICHOLAS LUPOT, PARIS—with case	<i>Russell.</i>
20 0 0	14 AN EXCELLENT TENOR, by J. BAPTISTA GUADAGNINI, 1733—with case	<i>Hill.</i>
2 10 0	15 A VIOLIN, GUARNERIUS MODEL—in double French case	<i>Hayward.</i>

£.	s.	d.	LOT.	PURCHASER.
1	10	0	16 VIOL DI GAMBA, by BARAK NORMAN, LONDON—with case	Scotcher.
4	0	0	17 A SMALL WELL-MADE VIOLONCELLO, by SEBASTIAN KLOZ—with case	E. Withers.
20	0	0	18 A VERY PRETTY SMALL VIOLIN—with case	G. Chanot.
32	0	0	19 A VIOLIN, by JOSEPH GUARNERIUS, FILIUS ANDREA	Wm. Webster.
1	2	0	20 A MAHOGANY SINGLE VIOLIN-CASE	Wm. Webster.
8	0	0	21 A VIOLIN, by NICHOLAS—with case	Hill.
28	7	0	22 A HANDSOME ITALIAN VIOLIN—in double case	Chardon.
1	8	0	23 AN OLD ENGLISH KIT	Permain.
6	0	0	24 A VIOLIN, GUARNERIUS MODEL	G. Chanot.
35	0	0	25 A HANDSOME VIOLIN, by JOSEPH GUARNERIUS, FILIUS ANDREA—in good condition	Tooth.
4	4	0	26 AN OLD FRENCH VIOLIN—in double mahogany case	Hill.
15	0	0	27 A FINE VIOLIN, by GASPAR DI SALO, BRESCIA	Hayward.
8	10	0	28 VIOLIN, by J. B. VUILLAUME, PARIS, MAGINI MODEL—with case	Gilbert.
25	0	0	29 A VERY PERFECT VIOLIN, by FERDINAND LANDOLPHI—with case	Borschitzky.
6	10	0	30 AN EXCELLENT VIOLONCELLO, by PIQUE, PARIS	W. Cox.
16	0	0	31 A HANDSOME VIOLIN, by CARLO TESTORE, MILAN—with French case	Hart.
7	10	0	32 A VIOLIN, IN GOOD CONDITION, by BORELLI—with case	Benjamin.
38	17	0	33 A VIOLIN, by J. BAPTISTE RUGERIUS—well preserved—with case	S. A. Chappell.
16	10	0	34 A LARGE-SIZE TENOR, by GASPAR DI SALO—with case	W.S. Woodward.
16	0	0	35 A VIOLIN, by TESTORE, MILAN	Joyce.
8	10	0	36 AN OLD VIOLIN	Seaton.
160	0	0	37 A FINE VIOLIN, by ANTONIUS STRADUARIUS, CREMONA, 1737	Hart.
27	0	0	38 A HANDSOME AND PERFECT VIOLONCELLO, by FORSTER—with case	Wray.

L.	s.	d.	LOT.	PURCHASER.
1	12	0	39 A SMALL VIOLIN—in case	C. Breese.
3	3	0	40 A CURIOUS INSTRUMENT OF THE VIOLIN CLASS— <i>in original state—very rare</i> —together with carved oak violin-case	W. Cox.
28	0	0	41 A VIOLIN, in good condition, by JOHANNES BAPTISTE GUADAGNINI	Hart.
10	10	0	42 A VIOLIN, by NICHOLAS LUPOT, PARIS	Hart.
71	0	0	43 A VIOLIN, by NICHOLAS AMATI, CREMONA, 1654	Tooth.
4	12	6	44 A HANDSOME DOUBLE MAHOGANY VIOLIN-CASE	W. Cox.
42	0	0	45 A VIOLIN, by CARLO BERGONZI, 1731—in double violin case	W.S. Woodward.
110	0	0	46 A VIOLIN, by ANTONIUS STRADUARIUS, CREMONA	W.S. Woodward.
15	15	0	47 A FINE TENOR, by J. B. GUADAGNINI— <i>in excellent condition</i> —with case	W. Cox.
41	0	0	48 A VERY FINE DOUBLE BASS, by GASPAR DI SALO. <i>Formerly Signor Dragonetti's, with well-made case</i>	Lord Gerald Fitz-Gerald.
35	0	0	49 A VIOLIN, by JOSEPH GUARNERIUS— <i>in excellent condition, 1731</i>	Tooth.
15	10	0	50 A FINE OLD ITALIAN VIOLIN	S. A. Chappell.
7	0	0	51 A CAPITAL FRENCH VIOLONCELLO—in case	Hancock.
105	0	0	52 A VIOLIN, by GUARNERIUS	C. Reade.
22	0	0	53 A VIOLONCELLO, by AMATI—with case	Hill.
28	0	0	54 A VIOLIN, by PAUL MAGINI, BRESCIA	S. A. Chappell.
43	0	0	55 A VERY HANDSOME VIOLIN, by ANTONIUS AND HIERONYMUS AMATI, CREMONA, 1650—with double French case	Hulse.
3	0	0	56 AN ITALIAN TENOR—with double case	Hart.
21	0	0	57 A HANDSOME AND PERFECT VIOLONCELLO, by FORSTER SENIOR—and case fitted to instrument	Heath.
3	0	0	58 A SMALL VIOLIN, by PAUL TESTORE	Benjamin.
31	0	0	59 A FINE VIOLIN, by GASPAR DI SALO, BRESCIA	Russell.
11	10	0	60 AN EXCELLENT VIOLONCELLO, by NICHOLAS LUPOT, PARIS—with case	S. A. Chappell.

£.	ſ.	d.	LOT.	PURCHASER.
32	11	0	61 A VIOLIN, by DOMINICO MONTAGNANA, LARGE PATTERN	<i>Joyce.</i>
17	0	0	62 A WELL-MADE VIOLIN, by Stortingo	<i>Hart.</i>
15	0	0	63 AN EXCELLENT TENOR, by LORENZO GUADAGNINI	<i>G. Chanot.</i>
15	0	0	64 A VIOLIN, by RUGERIUS	<i>Hart.</i>
3	10	0	65 AN OLD ITALIAN VIOLONCELLO	<i>Clifford.</i>
15	10	0	66 A VIOLIN, by JOSEPH GUARNERIUS, FILIUS ANDREA	<i>Haywarl.</i>
17	0	0	67 AN EXCELLENT VIOLONCELLO, by WILLIAM FORSTER, 1811—with case	<i>S. A. Chappell.</i>
34	0	0	68 A VIOLIN, by ANTONIUS and HIERONYMUS AMATI	<i>S. Seaton.</i>
21	0	0	69 A FINE VIOLIN, by NICHOLAS LUPOT	<i>C. Reade.</i>
31	0	0	70 A HANDSOME VIOLIN, by HIERONYMUS AMATI— <i>in good condition</i>	<i>Hart.</i>
9	5	0	71 A VIOLIN, by PIQUE, PARIS—with double case	<i>J. Breese.</i>
8	15	0	72 A VIOLIN, by THOMAS URQUHART	<i>Bamber.</i>
9	5	0	73 A VIOLIN, by SEBASTIAN KLOZ	<i>W. Cox.</i>
16	0	0	74 AN EXCELLENT TENOR, by RUGERIUS—and case	<i>S. A. Chappell.</i>
27	0	0	75 A WELL-PRESERVED VIOLIN, by ANDREA GUARNERIUS—in double case	<i>S. Seaton.</i>
11	0	0	76 A VIOLIN, by CARLO LANDOLPHI, FLORENCE	<i>Hill.</i>
19	0	0	77 A FINE OLD ITALIAN VIOLIN	<i>Tooth.</i>
8	5	0	78 A VIOLIN, by ALEXANDER GAGLIANO	<i>S. Seaton.</i>
121	0	0	79 A HANDSOME VIOLONCELLO, by GUARNERIUS—with case	<i>Hart.</i>
27	0	0	80 A FINE OLD ITALIAN VIOLIN	<i>C. Reade.</i>
26	0	0	81 AN EXCELLENT VIOLONCELLO, by GASPAR DI SALO—with case	<i>Hart.</i>
14	10	0	82 A VIOLIN, by NICHOLAS AMATI	<i>E. S. Rogers.</i>
7	10	0	84 A VIOLIN, by URQUHART, LONDON	<i>Chardon.</i>
9	0	0	85 AN OLD ITALIAN VIOLIN—with case	<i>Lawson.</i>

£.	s.	d.	LOT.	PURCHASER.
50	0	0	86 A VIOLIN, by GUARNERIUS—in double case	Ward.
194	5	0	87 A HANDSOME AND PERFECT VIOLIN, by ANTONIUS STRADUARIUS, CREMONA, 1717	Hart.
29	8	0	88 A VIOLIN, by HIERONYMUS AMATI, 1656— <i>in excellent condition</i>	S. Seaton.
8	5	0	89 A VIOLIN, by PIQUE, PARIS, GUARNERIUS MODEL	Quarm.
10	0	0	90 A HANDSOME FRENCH VIOLONCELLO—with case	G. Chanot.
4	10	0	91 AN OLD ITALIAN TENOR	W. Lawley.
21	0	0	92 A VIOLIN, by STORIONI—with case— <i>in good preservation</i>	Boullangier.
275	0	0	93 A VIOLIN, by JOSEPH GUARNERIUS, CREMONA, 1732	Enthoven.
31	0	0	94 A HANDSOME VIOLIN, by SANCTUS SERAPHIN, VENICE	Boullangier.
8	10	0	95 A VIOLIN, by EGIDIUS KLOZ	G. Chanot.
6	5	0	96 AN EXCELLENT VIOLONCELLO, by GABRIELLI, FLORENCE—in well-made case	Hayward.
8	10	0	97 AN OLD BRESCIAN TENOR—and case	Joyce.
51	0	0	98 A VIOLIN, by ANTONIUS STRADUARIUS, CREMONA	S. Seaton.
9	10	0	99 A VIOLIN, by LANDOLPHI	W. Lawley.
5	5	0	100 A VIOLONCELLO, by GRANCINO— <i>well preserved</i>	O. J. Wray.
45	0	0	101 A FINE OLD ITALIAN VIOLIN	Hill.
12	0	0	102 A VIOLIN, by SYLVESTER, LYONS, STRADUARIUS MODEL	Hart.
5	10	0	103 A TENOR, by WILLIAM FORSTER	Lord Harrington.
61	0	0	104 A VIOLIN, by VINCENZO PANORMO— <i>in capital preservation</i>	Joyce.
23	0	0	105 AN ITALIAN VIOLIN	C. Reade.
56	0	0	106 A TENOR, by JOSEPH GUARNERIUS, CREMONA	Hart.
76	0	0	107 A VIOLIN, by ANTONIUS STRADUARIUS, CREMONA, 1699	C. Kelvey.
16	0	0	108 A VIOLONCELLO, by GIOVANNI GRANCINO, MILAN, 1697—with case	Hart.



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